



# TEACHERS' HANDBOOKS

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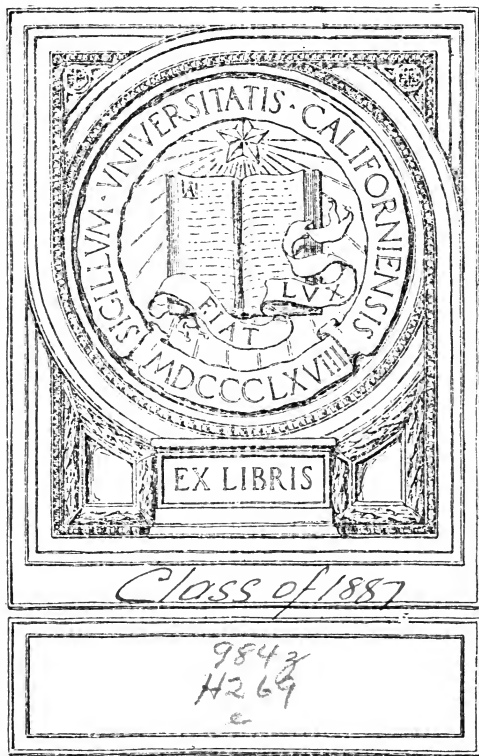
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## COMPOSITION EXERCISES

IRÈNE HARDY



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TEACHERS' HANDBOOKS.

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ELEMENTARY  
COMPOSITION EXERCISES

BY  
IRÈNE HARDY

OF THE  
OAKLAND HIGH SCHOOL, OAKLAND, CALIFORNIA

*"Language is precious ; use it as if you believed it to be so."*



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*Class of 1887*

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## PREFACE.

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THE following lessons are transcripts of actual work done in the school-room by the author, who, however, claims nothing for them in the way of originality. They are simply an attempt at setting down for others, whose tastes and training may not have made composition-work in school agreeable and easy, the methods and results of reasonably successful work during some years of experience in public schools of various grades, ranging from Primary to Senior High School classes.

Observing that many teachers fail to adapt the material around them to the uses of composition-work, the author takes pleasure in thus making common property of lessons and plans drawn from various common sources, which have been of service to herself.

An increasing interest in the study of English, and a growing appreciation in the public mind of its importance, make it unnecessary now to argue concerning the value of this part of a child's education, or to try to show that the ability to use its own language with "force and

precision " takes precedence of all other things acquired at school. A man may be a mathematician and not make himself felt as an educated man ; but he cannot have a liberal acquaintance with the literature of his own language without affecting society as a cultured mind. The beginnings of this culture lie in the little lessons that teach the child how to understand and to use his mother tongue as it is used in books and in common life.

Nor will it be worth while to try to show that the indifferent success of schools, generally, in the attempt to give a fair knowledge of the common branches, is largely owing to the fact that children are set to learning these from books before they have sufficient acquaintance with their own language to understand the text-book use of it. The vocabulary of the average child of school age is exceedingly small, and there are almost no words outside of the home and playground list that it is safe to count on his understanding. Where there are exceptions to this, they are always to be found among children to whom from an early age books have been read.

Any child will learn the ordinary school branches with less than one-half the expenditure of time and strength—to say nothing of absolute waste in these and other matters—if he has first been taught the use of his own language through much reading and writing. Were the first ten,

perhaps twelve, years of a child's life given to the acquisition of language-power, and consequent general knowledge and intelligence, through writing, and reading books (real books, not scraps), the necessary "common branches" could be mastered in a comparatively short time, and without that sad drudgery which wastes both pupil and teacher, and to so little purpose.

On the subject of the study of the English language, Professor Huxley has written the following:

"I would assuredly devote a large portion of the time of every English [-speaking] child to the careful study of models of English writing of such varied and wonderful kinds as we possess; and, what is still more important and still more neglected, to the habit of using that language with precision and with force and with art.

"I fancy we are almost the only nation in the world who seem to think that composition comes by nature. The French attend to their own language, the Germans study theirs; but the English do not seem to think it worth while."

"If you wish to learn to draw," says Edward Everett Hale, "draw." Facility in writing can be got in no other way than by writing. Daily practice in this, as in any other art, is the only way to insure proficiency in it. Ability, taste, genius, count for little without continual practice in the formative years.

For such matters as belong to the mere mechanics of composition, to Syntax, to Rhetoric, and the like, the teacher is referred to the already numerous text-books on those subjects.

The author gratefully acknowledges indebtedness, for encouragement and advice, to the late lamented Prof. E. R. Sill, and to Mr. J. B. McClesney, her worthy principal and co-worker. The author wishes also to express her appreciation of valuable aid received from Prof. C. B. Bradley, of the University of California.

OAKLAND, CALIFORNIA, February, 1890.

## INTRODUCTORY SUGGESTIONS.

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### WHAT TO DO.

- I. Find out what your predecessor has done.
- II. Provide a regular time for composition during school-hours every day.
- III. Prepare every exercise beforehand.
- IV. Exact promptness, neatness, and correctness of preparation at every exercise.
- V. Commend when you can, where commendation is needed.
- VI. When you find any individual style of expression and thought, encourage it; but direct it.
- VII. Try to instill sincerity of expression and manner.
- VIII. Study good models of writing all the time, yourself.

### WHAT NOT TO DO.

- I. Do not use the word composition in a new class, at first.
- II. Never ask children to write compositions at home.
- III. Never depend on encyclopedias for ma-

terial, nor allow your pupils to think that they may.

IV. Tolerate no affectation or insincerity of ideas, in class writing. If a pupil is habitually untruthful, see that he does not read aloud any statement about truth-telling.

V. Do not wear yourself out correcting papers. It is necessary that pupils should have daily practice. It is not necessary that everything they write should be corrected and returned.

VI. Do not make the mistake of giving much time to the writing of mere *sentences*—“*sentence-building*” *sentences*—nor lose sight of the fact that you cannot teach composition by writing disconnected sentences. Making a thousand finished boards, so long and so wide and so thick, will never teach a man how to build a house. Begin with continued discourse, with the first book-lesson the child has, and go on so every day.



## LESSON PRESENTATION.

---

**I**T is perhaps needless to say much about the teacher's preparation for each lesson; to his own interest and readiness, to freshness of subject and expedient, to personal enthusiasm, must be added definite preparation, else nothing but a half-hearted attention, resulting in weak effort and insipid outcome, can be expected.

Complete preparation, then, being assumed :

I. Prepare your class for work. Secure cleared desks, arranged writing materials, and the attitude of attention.

II. By means of a page, outlined on the board, give exact directions about the mechanics of composition : margins, beginnings of paragraphs, place of pupil's name, neatness, and folding, or not folding. Insist on uniformity and exactness in these matters. Do not allow a microscopic, or pinched, finger-stroke style of handwriting. In general, refuse to decipher indistinct writing of any kind.

III. Give clearly such instruction about what you wish done, and such examples of the work required, as will enable the slowest and dullest in the class to understand. Give these but once, at each new lesson.

IV. In primary classes take nothing for granted at the outset. Teach paragraphing at the first, simply by saying to each child as you see his work, and that it is necessary : "Begin a new paragraph." Write often at the board before such pupils, until paragraphing becomes a matter of feeling and habit.

## PART I.

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### CHAPTER I.

#### WORD EXERCISES.

THIS exercise, one of the most interesting and suggestive to children, is available for the youngest classes as well as for High School Seniors, and all the way between. It is always new, and, giving an infinite variety of ways of saying, helps all sorts and conditions of mind at least to begin to express themselves in writing.

By means of this exercise any teacher can open the way to interest in composition writing; almost any class can be led, through it, to more advanced and more profitable writing. For disclosing to the child himself some of his own powers, and some of the pleasures of composition (that is, *making*), there is nothing better.

Select at random (well-considered random) five or six words from the reading-lesson of the day, any book that may be convenient, or from your own vocabulary, at pleasure. At first, let these be such words as the child uses, or knows how to

use. Write at the board before the class, after the list has been written in a column, a brief story, made up at the moment, or in the previous preparation, bringing in the selected words naturally and smoothly, in any order. Thus, suppose the list of words to be :

- |                |                  |
|----------------|------------------|
| 1. Basket.     | 5. Thistle-down. |
| 2. Thunder.    | 6. Since.        |
| 3. Afterwards. | 7. Extravagant.  |
| 4. Ribbon.     | 8. Sailing.      |
| 9. Initials.   |                  |

The written result might be as follows :

“Cousin Mary gave Anne a piece of wide yellow ribbon ; Anne thought she would make a pin-cushion of it for her mother’s birthday. But, since she had been so extravagant as to spend all her money for candy as soon as she got it, she had nothing to buy the other materials with. Looking out of the window she saw clouds of thistle-down sailing by in the wind, along the edge of the common, and gathering in puffy heaps in an old basket that lay on its side there. ‘Why,’ she thought, ‘that will be just the thing for my cushion.’ So, disregarding the thunder that threatened a storm, she ran out and gathered up a large quantity of thistle-down, sewed the ribbon into shape, made the cushion of muslin, filled it, and afterward embroidered on the outside a thistle, with the down flying off its puffy head. Behind this, she made some grass stems cross

each other in such a way as to make the initials of her mother's name."

Or, again:

- |           |             |
|-----------|-------------|
| 1. Gate.  | 5. Kitten.  |
| 2. Toad.  | 6. Quickly. |
| 3. Three. | 7. Pie.     |
| 4. Now.   | 8. Give.    |

And the result:

"I had a fine pie made of three large apples which I found in the garden under a tree; I was looking for my kitten there, and found her by the back gate staring at a great toad that sat under a large leaf, winking. If I had the pie now, I would give you some of it, but Jenny, Kate, and I ate it on the porch in the shade of the hop-vine."

Or, once more:

- |           |          |
|-----------|----------|
| 1. Cat.   | 3. Ran.  |
| 2. Bad.   | 4. Book. |
| 5. Bread. |          |

And the result:

"I have a cat; her name is Fan. A bad dog bit her on the foot; she ran to me and sprang on my new book. I gave her some of my bread, and then I laid her on a mat by the fire."

Now give a new list, from which all write. When all have finished, call on several pupils, or, if possible, all, to read. Make the first exercises short. Limit older classes to five, seven, or ten minutes for such writing. If there is space suffi-

cient, allow the whole class to write at the board frequently. Rapid criticism by the class, well-managed, will be of great service, saving time for the teacher in subsequent exercises, as all the commoner mistakes can now be avoided.

Having made the first lists of familiar words, introduce, after the first four or five lessons, at least one which the reading-lesson has shown to be difficult or out of the vocabulary of the average pupils. Observation will show that many simple words of their text-books are meaningless to them. Occasionally, also, include in the words selected such as are constantly misused; as "funny," "awful," "expect" for "suspect," "fix" for "arrange," "loan" for "lend," and the like. Explain the proper use of these.

After a few lessons, give longer lists; substitute phrases for some of the numbers, thus:

- |                      |                 |
|----------------------|-----------------|
| 1. Bonfire.          | 5. Tormenting   |
| 2. Hungry.           | 6. A silk sash. |
| 3. With angry looks. | 7. Steadily.    |
| 4. Running after it. | 8. Grief.       |
| 9. One by one.       |                 |

In primary and lower grammar grades a five or ten-minute exercise of this kind will soon show the advantage of daily writing. Classes of all grades gain in readiness from it.

An endless variety of lessons may be made from modifications of this; some may be used to test the knowledge of pupils in their daily

lessons; for example, for older classes, instead of giving the words directly, require each to write on a slip of paper with his name, after the following directions :

## WRITE.

1. A common noun.
2. A descriptive adjective.
3. Adverb (or phrase) of time.
4. Conjunctive adverb.
5. Past participle.
6. Abstract noun.
7. Relative pronoun.
8. Adverb of manner.
9. Adjective phrase.
10. An exclamation.

## PUPIL WRITES.

1. Bush.
2. Purple.
3. In the morning.
4. When.
5. Written.
6. Wisdom.
7. Whom.
8. Hastily.
9. Of blue silk.
10. Pshaw !

Exchange lists.

For younger classes, this list :

## WRITE.

1. Name of a color.
2. Name of a kind of grain.
3. Words expressing distance.
4. Name of dress material.
5. Name of flowering plant.
6. Words expressing time.
7. Name of kitchen utensil.
8. Name of edged tool.
9. Word or words telling how.
10. Time of two actions.

## PUPIL WRITES.

1. Blue.
2. Corn.
3. Half a mile.
4. Lawn.
5. Hollyhock.
6. To-morrow afternoon.
7. Kettle.
8. Ax.
9. Quickly.
10. Soon after.

Exchange lists.

This may be varied each time by using other words from the children's common stock.

To High School classes and the grades next below, such exercises as the following may be given :

- |  |   |
|--|---|
| 1. Name of a book and its author.        | 1. The "Talisman."<br>—SCOTT.   |
| 2. Quotation—prose.                      | 2. "A man is what he is,<br>not what he has."   |
| 3. Two verses from any poet.             | 3. "Acorns ripe down-pat-<br>tering,<br>While the Autumn<br>breezes sing."<br>—KEATS. |
| 4. Word introductory to a reason-clause. | 4. For.   |
| 5. A word used in poetry only.           | 5. Ope.   |
| 6. A geometrical term.                   | 6. An arc.  |
| 7. An original simile.                   | 7. Like, etc.   |

Exchange (or otherwise).

Do not allow pupils to think that they have done what is required when they have merely put the words into sentences with some sort of unnecessary sense. The composition should be connected, and so well put together that the words seem to have been chosen after the writing ; and it should contain nothing that might not have been true within the limits of this species of fiction, etc.



*Exercises from Picture-Words.*

Running.	Climbing.
Flying.	Galloping.
Whispering.	Digging.
Whistling.	Calling.
Crying.	Tumbling.
Throwing.	Smashing.

The pupils being ready, the teacher pronounces a word from this or a similar list, directing each to write a description of the mental picture seen when the word was pronounced.

*Example :*

Running. "When I wrote that word on the board, I thought of a horse running down a country road, between a wood and a field, as if he were going home ; he had on neither bridle nor saddle ; he was a yellow horse with a white mane which rose and fell in the wind as he ran ; his long white tail floated out on the air ; I could almost hear the fall of his feet. While I looked at him he ran into an open gate, up a lane, into a yard. What did you think of when I said ' Running ' ? "

Familiar concrete nouns may be used in the same way :

Cat.	Melon.
Dinner.	Basket of peaches.
Kite.	Pop-corn.
Horse and wagon.	Mr. — (any familiar name).

*Example :*

“ Now, listen, children ; I am going to say the name of something, or some one, you have all seen. You will all think of something, and will see a picture of something. I want you to write on your slates, telling what you thought about, how it looked, where it was, whose it was, how pretty it was, and what it was doing in your thought. *Kitten*. Now, write (or tell orally) what you saw.”

To upper classes, acquainted somewhat with books, after the same manner, give the names of historical or other characters, requiring each pupil to write the particular circumstances connected with the character which came to his mind when the name was pronounced :

Ivanhoe.	Columbus.
Ichabod Crane.	Marley's Ghost.
Harry East and Tom Brown.	King Philip.
Daniel Boone.	Zachary Taylor.

Give all instructions and directions before pronouncing the word intended for the class in this exercise.

Names of celebrated places, or objects, or those connected with remarkable events, may be so used as to make the exercises serve as tests of geographical and other knowledge. The pupils should write of the mental picture, and not merely of remembered facts or statements.

NOTE I. These exercises, well-managed, cultivate ingenuity, ease of expression, and readiness, and add to the vocabulary, by teaching the uses of new words and phrases. They give confidence to shy and timid children, and encourage freedom of expression in all.

NOTE II. Observe that these exercises are intended to teach the child how to express *what he already knows*. He has several years of knowledge at his command ; let him use that which is familiar, rather than try to write about what is as yet unassimilated and strange.

NOTE III. Commend efforts in the direction of careful arrangement and telling much in few words.

NOTE IV. A frequent five-minute oral exercise with short and easy lists of words and phrases (written upon the board) helps to cultivate memory and consecutive thinking. Begin with a list of three words with small children.

## CHAPTER II.

### PHRASES AND CLAUSES.

SIMILAR to exercises given in Chapter I. are the following :

First. Selecting some beginning phrase or clause, as "Along the meadow-brook," "Just before the early morning," "When the door opened," or "As I walked along the edge of the wood," say to the pupils, ready with pencil and paper: "Write what I tell you," giving the phrase or clause ; then direct them to relate whatever is suggested to their minds.

#### *Examples :*

1. Along the quiet country road.
2. Over the hills in the distance.
3. While I sat under a tree reading.
4. After resting by the spring for an hour.
5. Through the deserted street.
6. In the thickets of the forest.
7. With axes and hammers.
8. Under the great oak-tree by the spring.
9. On the sandy shore of the—
10. Near a mossy log which lay across the brook.

11. Down in the orchard.
12. On the lower branch of an—
13. When I heard the field larks singing.
14. Around the towers of the church.
15. Among the pine-needles that lay like a thick carpet under the tree.

From this, as from various other kinds of exercises given in this book, may be made general exercises, thus :

(1.) Write upon the board the selected phrase or clause ; then, standing with chalk in hand, call on the pupils, *in turn*, to go on with the story, writing what each gives, rejecting whatever seems unsuited, and asking for something better from the same pupil, until the story is finished. Go over the whole with the class, correcting as they suggest, but making no comments or objections to corrections approved by the class, until all has been done with the composition that they can do. Afterward, point out what faults remain unnoticed, comment on the quality, etc.

(2.) Appoint two leaders and ask the class to choose sides ; give a clause, phrase, or sentence ; send the two leaders to the board, and, carefully directing both sides so as to prevent confusion, let each side write, as above, each leader writing as dictated to by pupils of his side, always in turn. Limit the individual dictations to a phrase, clause, or sentence, as thought best, going around rapidly several times before the work is com-

pleted. Waste no time waiting for slow pupils. After corrections have been made, first by the side which wrote, secondly, by the other side, the teacher may decide which is really the better composition, and point out reasons for her decision.

*Picture-Sentences.*

Certain sentences, as those which follow, suggest at once some picture to the mind. After instructions as in the preceding exercise, let this be described, always with the effort to make clear (1) the figures represented by "they," and (2) the act predicated.

*Exercise (a.):*

1. They crossed the bridge.
2. They rested by the spring.
3. They played under the walnut-trees.
4. They looked in at the shop windows and wished—
5. They gathered wild blackberries.
6. They forded the river.
7. They shook the pippin-tree.
8. They ironed their aprons.
9. They sat on the porch, sewing.
10. They made cakes on the kitchen table.
11. They climbed the hill.
12. They raked hay on the hillside.
13. They sat in the swing, eating apples.
14. They sat in a tree, reading a book.

15. They waded in the brook that runs through the field.
16. They quarreled over a bird's-nest.
17. They behaved badly in the steam-cars.
18. They played in the woods by the pond.
19. They all tumbled into the cart.
20. They caught fire-flies.

*Exercise (b.)—Historical :*

1. He spread his velvet cloak in the mud. *Rosely*
2. He drew lightning from the clouds. *Franklin*
3. He was buried in the Mississippi.
4. He broke Audubon's beloved violin, chasing a bat.
5. He fiddled while Rome burned. *Nero*
6. He sat on the ruins of Carthage.
7. He drank the cup of hemlock and died. *Socrates*
8. He wrote the "Pilgrim's Progress" in prison. *Bunyan*
9. He signed the Emancipation Proclamation.
10. He discovered the law of gravitation. *Newton*
11. He received the Tables of the Law. *Moses*
12. He interpreted the king's dream.
13. He painted the "Last Supper." *Dalhousie*
14. He was lashed to the mast.
15. He translated Dante.
16. He discovered the Pacific. *Columbus*
17. He sought the fountain of youth.
18. He was called "The Lady" at college. *Milton*
19. He wrote the greatest English epic.

## CHAPTER III.

### OBJECTS.

#### *Natural Objects.*

FOR this kind of exercise choose some natural object common to the region. An ear of corn, a stalk of corn with ears, roots, and tassel, an apple, a grain or stalk of wheat, a cobblestone or large pebble, a blade of grass, an orange, a potato and plant, a piece of wood, a section of a tree, a butterfly, a handful of earth, etc., etc., are easily obtained.

The first lesson should be conversational, and the facts to be used in a composition-lesson to follow should be mostly obtained from the children by means of the conversation; they may be on such topics as the origin, uses, history, varieties, properties, qualities, parts, their uses, their relation to the whole, and growth of the object selected.

The potato and all other garden vegetables are interesting subjects for lessons, and can be made especially so by means of drawings, done at the lesson. Most city children know nothing of these



plants, except as they see their edible parts prepared for the table, or in the market.

*Example :*

The potato plant ; whole plant, with large and small tubers, roots and rootlets, flowers and fruit, carefully brought to the schoolroom. (See Ruskin's "Queen of the Air," II., paragraphs 74-90.)

The second lesson on the same object concludes the talk, adds new facts found out by investigation, and begins arranging and writing carefully all information so gained in the form of a composition. The order of topics may be placed upon the board.

The third lesson may be an invented story, in which the object is conspicuous.

NOTE I. The teacher ought to know more than the pupils about the object ; not necessarily all that they together know.

NOTE II. The teacher may instruct older pupils to read for information on certain topics, as the origin and history, but to read only—to copy nothing.

NOTE III. After several lessons, on various objects, require pupils to arrange their paragraphs for themselves.

*Manufactured Objects.*

A shoe, a piece of calico, silk, woolen cloth, or carpet ; a knife, a pair of scissors, a needle, a coin ; a bottle, a pane of glass, a dish ; a book ; a straw hat, a button, a ring ; a hoe, a rake, an axe.

First, Conversation, as above. Examples of questions which may be asked ; How made ? For what ? Of what ? By whom ? Where ? When ? Uses ? Whose designs ? Fashions, and whose ? Good qualities ? Prices ? History of use ? How they came to be made, perhaps ? Will you bring specimens ? Make drawings.

Treat as the natural object in the preceding pages, so far as practicable, making three or four lessons, ending with an invented story in which the object is of importance.

NOTE I. An example of this last must be given at the board by the teacher.

NOTE II. A beginning may be made, even in very young classes, of writing schemes or plans for compositions after a series of such lessons. But this is not necessary until later. If the teacher has been careful to train the pupils to habits of order in thought as well as in material surroundings, there will be no very great need, if any, of such work. Practice and feeling will soon make such method almost habit.

## CHAPTER IV.

### LIVING BEINGS.

#### *Domestic Animals.*

BEGIN with the familiar domestic animals ; obtain from the pupils in the first lesson all the facts they know about the one selected ; add to these such as they can learn by close and careful questioning and by observation of the living animal when practicable. (These first lessons are not necessarily given in the school-room.) Let such questioning consider, mainly, external characteristics : notice form, color, size, manner of walking, manner of lying down and rising, feet, toes, claws, hoofs, ears, teeth (why sharp, or otherwise ?), movements of the lower jaw, angle of spine (vertical, as in man ? or horizontal, as in the ox ?) shape of head, facial angle, skin, covering of skin, eyes, eyelids and pupils, nose, mouth, tongue, motions, etc. Question further about food, habits, intelligence, use to man, place in nature, kindred animals, and their resemblances to this and differences from it.

At the next lesson or lessons, (1) ask for a

written account of these facts, properly arranged. (2.) Add, orally, some account of the origin and history of the creature, species, varieties, etc., for which consult encyclopedias and works on Natural History. (3.) Use also whatever knowledge the pupils have about other animals of the same family. (4.) Ask for true stories about their own or their neighbor's animals of the same kind. (5.) Finish with an invented story.

Suggestions: Dog (wolf, fox); cat (tiger, lion, leopard, wild-cat); horse, cow, pig, sheep, goat.

In hoofed animals, show that the toes are solidified and covered with horn, and why; show the extent of the foot, and that most quadrupeds walk on their toes (that is, are *digitigrade*); name the bones of the legs to classes familiar with simple facts in human anatomy; show the differences between the feet of cats and dogs. Call attention to the modes and varieties of locomotion in animals.

### *Birds.*

Begin with an object-lesson on the common hen, or some other domestic bird well-used to being handled. Find out all that is known by the pupils about birds in general; if practicable, see with them wild birds or birds in museums, and study the types of the orders, and their characteristics (feet, bill, food, habits, plumage, eyes, song); the birds of the ground, of the lower

air, of the upper air, their types and characteristics. Talk at some length about the uses and offices of each bird studied.

Other topics under this head are : migrations, where and why, nests, nesting-places, protective colors, curious habits or features, songs, our duty to protect birds, cage-birds, wearing bird-feathers as ornaments.

Treat the subject, so far as it will admit, as in the preceding exercise of this chapter.

In preparation for this work, read, as time allows, from the following list :\*

Longfellow's "The Birds of Killingworth," "The Emperor's Bird-nest," "The Falcon of Ser Federigo."

Lowell's "The Falcon," "The Nightingale in the Study."

Wordsworth's "The Skylark," "The Cuckoo."

Shelley's "The Skylark."

Keats's "The Nightingale."

Ruskin's "Love's Meinié."

Maurice Thompson.

John Burroughs.

Henry D. Thoreau's "Excursions."

The Life of John James Audubon.

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\* The following list and all subsequent similar ones are given as suggestions to the teacher for her own reading, not for reading to classes. But many of the poems, etc., are such as can be used in various kinds of exercises.

*Insects.*

Lessons on the most conspicuous or common insects of each order are easily prepared, with the aid of an elementary work on Entomology \* and a pocket magnifying-glass. A large beetle of the locality, the honey bee, or the ant, the house-fly, a butterfly, a dragon-fly, a grasshopper, a squash bug, or a cicada (so-called locust), will each give material enough for several lessons. With the live insect where it can be seen, lead the pupils to observe the kind of wings and their number, legs, eyes, antennæ, their relative positions and attachment to the body; the three regions of body. Get what information is possible relating to the creature's habits, habitat, etc., from each member of the class, for the benefit of the whole class. Ask for other facts to be gathered before the next lesson by observing the insects in their homes. Before any writing is done on this exercise put upon the board enlarged drawings of the insect, and its legs and wings. These may be sketched from the creature, or, if done by the teacher, they may be copied from engravings. When possible, get incomplete forms, showing the life of the insect in its various stages. If it is useful to man, in what way? Harmful, how? Does it make anything which man uses? Is anything

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\* Packard's "Elements of Entomology" is a good book for the purpose.

made of it or its products? (Cochineal, gum shellac, nut-galls.) When studying the honey bee, show honeycomb, filled comb, queen cells, and the three kinds of individuals in bee-colonies, the bees themselves, if possible.

After all has been learned by seeing, that can be learned with profit for the time being, and has been made use of as composition material, direct the class to read, or read to them, articles on the subject, but allow nothing to be copied; the second paper may be the reproduction of what they have so gained. Criticise carefully the arrangement of matter in both.

A third paper may relate stories or facts given orally by the teacher from her own reading and observation. If the interest has been well kept up, make a fourth exercise the oral recital of other or the same matter; and a fifth, an invented story in which the insect is of importance. (See Chapter VI., Exercise 2.)

Read the latest scientific works, only, on these subjects; avoid authorities long out of date.

Other living forms of lower intelligence (though of varying structure) may be had in almost any region, as fish, crayfish, mussels, snails, slugs, starfish, jelly-fish or spiders, and make good subjects of this kind. Seaboard schools have abundant material among those just mentioned. City fish-markets give opportunities for observation of the various fresh and salt water animals used as

food ; but the seashore and the stream are the best places to see and to learn about these things.

Treat whatever may be chosen for study in a manner similar to that of the preceding examples ; each new animal studied gives additional material to be used in the lessons on Comparison. Call attention to the adaptation to their mode of life of corresponding parts in the animals compared. (Grass-feeding cud-chewers, animals that become the prey of carnivorous beasts, timid, etc.)



## CHAPTER V.

### PLANTS OF THE STREETS.

**I**N the streets of most country towns, even of many large towns, and always along country roads, plants are so abundant both in kind and in number, that they afford excellent material for study and observation. Even with little or no knowledge of botany, other than that derived from ordinary observation, the teacher may make these interesting to children and young people.

Begin with a conversation about some common and conspicuous plant (with a whole plant before each pupil, if practicable). Find out, first, all that is known by the class about the plant; second, all that can be learned by looking, tasting, smelling, feeling (as in hairy, silky, or velvety species), counting the parts, observing their arrangement (as of the leaves on the stem and with relation to each other, the relation of the branches to the main stalk), and the colors of various parts. Examine the stem, leaves (upper and under side), roots, buds, flowers, seeds, etc. Consider the qualities, as bitter, disagreeable, useful, troublesome, medicinal, ornamental, pretty, mucilaginous (as common mallow), etc., etc.; the shapes of

parts, stem, root (cross sections, also), leaf, etc.; insects that feed on the plant; the seeds, their peculiarities, and manner of spreading (that is, how nature contrives to plant them without crowding), their number, and why so many, probably? curious seeds of some weeds, called burrs.

All these furnish new matter for thought and writing. Each plant thus used will suggest to the teacher more than is given here.

Use the magnifying glass, and make drawings when practicable.

### *Examples :*

Dog-fennel (tradition that it was sown throughout the West by "Johnny Appleseed," for whose story see *Harper's Magazine*, vol. xliii., 830); Jamestown weed ("Jimson weed," see extended history of the Jamestown colony); rag-weed (a plant related to the hollyhock); mallows (cultivated plant of the same family); Indian mallow; purslane; creeping grasses; chickweed; thistles ("thistle-down, the only ghost of flowers," T. B. Read in "The Closing Scene"); vervains (verbena); smart-weed; iron-weed; bind-weed (wild morning-glorys); dandelion (see Lowell's poem, "The Dandelion"); tar-weed (California); mustard; black mustard; burdock; sour-dock; sorrel; "pin-grass," etc., etc. Speak of duty to destroy troublesome plants

that spread easily, and of when and how this may be done. Make drawings of hooks of burdock, carrier of dandelion and thistle, "Spanish needle," etc. Read Warner's "My Summer in a Garden." Consult Gray's "Structural Botany," "Field Botany," and "How Plants Grow," and Thoreau's writings.

## CHAPTER VI.

### THE LANDSCAPE.

**I**NTRODUCE the subject, as in preceding lessons, by a conversation.

If the teacher has acquaintance with a certain brook (or other stream), and John has also, it is the fault of the former, if some good talking and satisfactory writing cannot be gotten out of the mutual knowledge. John will probably know more about it than the teacher, but will not, perhaps, be able to tell so well what he knows.

The questions which open and direct the conversation should be so managed as to suggest the order of topics for writing.

*Example 1.—A Brook :*

**Suggestions:** Source, direction, feeders. Things likely to be seen along it: water rats and nests, frogs and tad-poles, shell fish, land snails, cases of caddis flies, larvæ of insects, slugs, water-beetles, water birds, water spiders, dragon flies, fish, ferns, wild-flowers, blackberry bushes, thickets, water-plants, trees, logs, stumps, pebbles, sand and rocks, fishing holes. Things to be heard: running water, notes, hum of insects,

leaping of fish, echoes, song of the brook ; brooks of history ; (Tennyson's "The Brook" ; Lowell's prelude to Part II. of "Sir Launfal's Vision" ; Whittier's "Snowbound," lines 110-115). Value of a brook on a farm.

In preparing for these lessons, read, as far as practicable, this list : Emerson's "Two Rivers" ; Wordsworth's three poems on "Yarrow" ; Southey's "How does the Water come down at Lodore?" ; Lowell's "The Fountain," "Beaver Brook," and "The Fountain of Youth."

Other subjects of the same kind : A woodland, a field, a mountain, a lake, a bay, a wooded hill, shore of the ocean, a thicket, a gorge, a cañon, a spring, a glen, a cliff, a prairie, a sandy plain or desert (Nevada), a quarry, a large solitary tree, a clump of trees, a waterfall.

Use only such of these as are familiar through nearness to the school or the homes of the children.

*Example 2.—A Tree :*

Suggestions : Name, height (calculated by means of its shadow and the shadow of a stake, or approximated by intelligent guess) ; diameter three, seven, or ten feet from base ; branches, their angle with the trunk ; bark and its color, thickness and general appearance ; shaft ; roots and their extent, lateral root, tap root (approximated from observation of the roots of the same

kind of tree blown down); wood, sap-wood, heart-wood, and grain, their color and hardness; probable age; aspect in winter, summer, autumn, spring; foliage in mass; shape of tree; shape of leaves, with drawing and description; fruit, or seed, and flowers; time of flowering and ripening; buds; habitat (high or low, moist or dry ground?); shadow of the tree, shape and extent at noon in midsummer.

*Example 3.—A Tree (continued):*

After the tree has been written of as in No. 2., let it be considered historically. Probably how old? What was happening when it was a sprouting seed? From its locality (Boston Common; City Hall Plaza, Oakland, Cal.; Mound Hill Cemetery, Eaton, Ohio) what may have taken place near or under it? (Suggestions: Sir Francis Drake, Tecumseh, Anthony Wayne, Gen. St. Clair, Gen. Washington, Cotton Mather, emigrant wagons, Indian pow wow.) What happens now? (Boys play, people stop to rest, to talk, etc.)

NOTE I. Sections of trees may be easily obtained when trees are cut in the neighborhood.

NOTE II. These are some of the topics which may serve as material for interesting lessons. Use such of them at a lesson as are most available, but do not attempt too much at one time.

NOTE III. Do not ask too many questions—

merely enough to keep the subject well in hand.

NOTE IV. Do not talk too much yourself—nor too little.

Read :

1. Wordsworth's "Excursion," Book VII.—beginning "Among the humbler worthies," etc. to "Now from the living," etc.

2. Spenser's "Faëry Queene," Canto I., 8 and 9.

3. Rossetti's "The Leaf."

4. Whittier's "The Palm Tree."

5. Jones Very's "The Tree."

6. Helen Hunt Jackson's "The Hickory Tree."

7. Lowell's "The Oak," "Rhœcus," "To a Pine Tree," and "Under the Willows."

8. Emerson's "Wood Notes."

9. Bryant's "Among the Trees," "The Forest Hymn" and "The Planting of the Apple Tree."

10. Morris's "Woodman, Spare that Tree."

11. Wordsworth's "The Fir Tree."

12. Chaucer's "Canterbury Tales." lines 2915-2940.

13. Ruskin's "Trees."

14. Lowell's "The Beggar."

*Example 4.—A Field :*

Suggestions : A map of the field as seen from the school house, or as remembered, if each child selects his own field to write about. Large or small ; level, rolling, or hill land ; fallow, or culti-

vated, or pasture for flocks or herds; grain, wild-flowers, grasses, or weeds, and kinds; soil, its color and quality, what adapted for; bushes or trees, stumps and rocks; fences and gates; color in the different seasons; once forest? Moist spots or springs, streams; value in money; value in landscape, whether agreeable or commonplace, or picturesque; relation to the remainder of the farm; ill or well-cared for, clear of rubbish; ditches. Suggestions for improvements.

As part of the preparation for the lesson read from this list:

“Field Notes,” E. R. Sill.

“Home Thoughts from Abroad,” Robert Browning.

“Excursions” (selections), H. D. Thoreau.

“The Excursion,” by Wordsworth (selections).

“Michael,” by Wordsworth.

“Sir Gibbie,” by George Macdonald.

*Example 5.—A Woodland:*

Suggestions: Extent, direction of greatest length; kinds of trees, mainly; other kinds; undergrowth and varieties; flowers and vines; flowering trees; mosses and lichens; wild fruits and nuts; pools, streams, or springs; knolls and hollows; birds, nests, and songs; animals and their homes and food; burrs and thorns; edible roots, barks, shoots, and buds; insects; aspect in winter, summer, spring, and autumn; probable



age; advantage to the neighborhood; fallen trees and stumps; layers of old leaves; sprouting plants; fungi; wind among the trees; strange appearance of some trees (as sycamore or button-ball, white walnut, and birch); odors; pleasant nooks; "trees easy to climb"; "fun" to be got out of the forest; natural forest, how planted? artificial forest, how, when, for what? girth of the largest trees; uses of the forest; fire in the forest.

Read:

Longfellow's "Evangeline" and "Hiawatha" (parts).

Emerson's "In My Garden."

Thoreau's "Maine Woods."

Maurice Thompson's "By-Ways and Bird Notes."

Bryant's "Inscription for an Entrance to a Wood."

*Example 6.—A cañon or gorge:*

Suggestions: Extent, length, width, and direction; formation, by water? by what water? depth; inclination of sides; springs; vegetation; rocks; picturesqueness; animal life; historical possibilities as connected with the life of man; temperature as compared with that of open, level land; effect of storms on it; and such other topics as are applicable from the preceding examples.

## CHAPTER VII.

### PHENOMENA OF NATURE.

AS this is one of the most difficult kinds of composition for young children and young people, it should not be attempted until after some facility has been acquired by practice in simpler kinds of writing. Whatever is undertaken should be from personal observation. Many of the more ordinary natural occurrences, as thunder-storms, snow-storms, high winds and the like, may be made subjects of lessons, immediately after they take place. In the introductory conversation, obtain from the class the results of their observation and experience in the rain, or other storm. Ask questions concerning the appearance of trees, people, animals, houses, streets, roads, streams, and forests; about the direction of the wind, the temperature, the size of the drops, the sky and clouds, the distant hills or forests, the flower-gardens and fields.

Suggestion: Snow-storm; storm at sea; earthquake; flood; land-slide; eclipse of the sun, of the moon; shower of meteors; foggy day; sprouting of grain, or other seed; changes

of caterpillar; growth of a tree, from an acorn; freezing of a stream or pond.

*Example 1.—Seed sprouting:*

Tie tightly a round piece of coarse bobinet, or “wash blonde,” over each of two or three plain glass goblets, allowing it to sag in the middle; fill the glasses with water until it just reaches the sagging net; lay in each, in the water on the net, two or three squash, pumpkin, pea, or any other easily-sprouting, large seeds, and set the glasses in a window, or on a table near one. Add more water as evaporation requires. Soak for a day or two large squash seeds enough for the whole class to have one apiece; show by means of these the seed-leaves, the little germ, and the place where the root will start out. Then tell them to watch the seeds in the glasses, on the net, so that they can tell what happens, when and in what order. If practicable, get drawings of each stage of the growth, and during the time have a little journal kept.

*Example 2.—Nut sprouting:*

Fill a clear jar with water two-thirds full; suspend an acorn, or other large nut (native) by a string over a stick, so that it touches the water. Set in the school-room where the children can see it.

*Example 3.—Transformation of Caterpillar:*

Take a branch of dill, parsley, parsnip, or car-

rot, on which are banded green caterpillars; select the two largest of these; put the branch with the insects into a large, *clean* fruit or other jar, open at the top. Keep *unwithered* branches and leaves constantly in the jar, removing the caterpillars each time to the fresh branch and throwing out the old. When the insects stop feeding and begin to wander about, allow them to crawl into a clean jar in which are two or three dry sticks set slanting; tie over the mouth of the jar some coarse net, until they settle on the sticks; then take out and set up in a vase or bottle, so that the metamorphosis can be seen. The insects will remain quiet for a short time, then each will spin two threads (one posteriorly, and one around the forward part of the body, by means of which they strap themselves to the sticks), and again remain quiet for a little while. The beginning of the change from caterpillar to chrysalis will be indicated by paleness of the green skin, and a curious wriggling motion; the change will then take place in a few minutes.

The transformation from the chrysalis to the perfect form will occur in eleven days, in a sunny place; in fourteen, in the shade. Or, if the time of the first change be late in the summer, the third transformation may be delayed until the following spring, as the last brood of this species remains in the chrysalis state through the winter.

Dark, spiny caterpillars found feeding on wil-

low leaves will show similar changes. Put into a jar as above and feed on fresh willow-leaves. Some differences in the metamorphosis will be observed.

Feed two or three silk-worms in the school-room, if mulberry or osage orange leaves are to be had near.

NOTE. Let the objective point in this exercise be kept in sight by the teacher; namely, that the pupils are to learn how to record happenings in the actual order of their occurrence. Insist on accuracy.

## CHAPTER VIII.

### LOCAL GEOGRAPHY.

MAPS of the surrounding country, farms, bays, islands, etc., within the school region, together with accounts of their productions, will make interesting work for most classes. Streams, springs, hills, and mountains, slope of land, watershed, quarries, forests, lakes, ponds (from the standpoint of their importance to the country), their relation to its climate and productiveness, their relative position, size, altitude, etc., are entertaining topics, easily made intelligible even to very young children, and tending, as do most natural history subjects, to cultivate the habit of observing.

With a weathercock, rain-gauge, thermometer and barometer, all or any one of these, interest in many natural phenomena is easily awakened, and various subjects usually considered in the study of Physical Geography are made somewhat familiar to young children, and the way is open to later and broader knowledge.

Pupils may be appointed weekly, in turn, to take charge of the instruments, and to keep at the same time an accurate record of their read-

ings. Observations of clouds, whether high or low, kinds and direction of movement, winds, rain-fall, snow-fall, temperature, etc., are easily made and recorded. Let the pupil who keeps the record of changes and directions of winds take observations at three stated times each day, and particularly at such other times as marked changes occur. He may record these for the benefit of the class, by drawing through a given center a line showing the directions from which and to which the wind blows; thus, ordinarily he will have three lines marked with arrow-heads; when unusual disturbances occur, he may add, in colored chalk, the necessary lines showing these. All of these records, with the dates, should be kept in a book for reference.

The rain-gauge and weathercock can be manufactured by the boys. If the records are accurately kept, instructive comparisons may be made after great storms.

Ambitious teachers, well situated in country schools, with comparatively few pupils, may find it possible to make physical or relief maps in the school-yard, showing thereby river-systems, mountain chains, lake-systems, water-sheds, islands, etc., etc. A large, level yard, sand, stones, earth, sod, bits of broken window glass (for bottom of lakes, etc.), blue string (rivers), twigs, clay, etc., etc., answer well for materials. Make railroad maps of broom-straws, cut into lengths, of fine

wire, gravel, common pins, etc. Reproducing bits of their own region thus, then telling how they did it, will be less like work than play.

Details concerning vegetable and mineral productions, native animals, domestic animals, curiosities, manufactures, shipping, pleasant places for rambles—in short, the natural resources of any region are the natural materials for pupils to use in gaining knowledge and the power to give it to others in oral or written discourse. No such knowledge can be had without observation investigation, insight; the spur to investigation need not be very sharp when once the way has been pointed out.



## CHAPTER IX.

### LOCAL HISTORY.

**SUGGESTIONS:** This city, town, village, county, parish, township, district, or neighborhood was settled when? By whom? Under what circumstances, and for what reasons? How did the earliest settlers live? Who was the most distinguished among them? For what? When did they build churches and school-houses? Why were they obliged to have a jail, or prison? Did they have whisky saloons before they had a prison? Who were their best men? What was the business of their best men? Were any of them distinguished in the late war? Did any of them fall in battle? Who and at what battle? Was there any learned man among them? Is there now living any distinguished person who was one of these settlers? What kind of schools did they have at first? What kind have they now? How many more people are there here now than at the settlement? If the place has more people, why has it increased? If fewer, why? Are the people, at present, agricultural, commercial, manufacturing, or mining? Who are its chief public

officers? Has it any public buildings? What are its views on the "whisky question?" Has it many saloons and drunkards? What is the condition of its roads, bridges, water supply, drainage? Is it a healthy place to live in? A good place for boys and girls? Etc., etc.

## CHAPTER X.

### PERSONAL EXPERIENCES.

THIS may include accounts of early life at home and at school, travels, remarkable occurrences and sights, places of interest visited, and any recollections of early life that a child might like to relate.

In many schools in remote country districts the children have not been out of the neighborhood in which they were born. Their experiences have been confined to what is and what occurs in their own region. But no such child-life is in itself dull, even in the commonest places. The "Sacred air-cities of Hope" are as likely to be built on such foundation as anywhere else. The eye of youth, a magic lens, indeed, turns even Childe Roland's "bit of stubbed ground" into a garden; an acorn-cup is a golden goblet; a yellow leaf will do for a flame to his little woodland fire, when real fire is forbidden; two chairs, a wooden box, and a piece of tape will make a coach and pair, which will change at a wish to an express wagon or a butcher's cart.

If, now, one can only get at all this visionary

life as the child is leaving it for that which we call real!

Dreams that have made definite impression, pets, dolls, holidays at a friend's house, play-days in a garret or barn, visits to the country or city, picnics (but beware of introducing this subject!), nutting parties, etc., etc., will, at least, be interesting to members of young classes.

Care must be taken, however, in such lessons, that unnecessary and uninteresting detail be avoided. Children of the unnoticing and more indolent sorts will write thus: "We started on a picnic one pleasant morning at half-past seven. We took the train to Long Wharf at 8:10. From there, we went to Angel Island, getting in at 10:30. We rested awhile under the trees, ate our lunch, which we enjoyed very much, and started back at 3, arriving at," etc., etc. Copy such a piece of writing on the board (never fear but you will get such), and show that there is really nothing in such a paper, and that the author of it has missed telling—perhaps missed seeing—anything worth knowing. Such a day's pleasure should have added much to the knowledge of the pupil who wrote this; but if it did, no one knows it.

Get from the class, here, some expression of what might have been of interest. There, surely, were the views from the island, the shipping seen on the way, the touching at Alcatraz, the sight of

the ocean, the view of San Francisco, the barracks on the island, the soldiers, the road around the island, the rim of oak and laurel trees, and the shrubs and vines.

After a series of lessons on such subjects, the teacher may try the profitable experiment of going with the class to some place of interest within easy distance; through the day she should make the time spent as interesting as possible, by whatever means are at her command; games new to the children; a story told under a tree; climbing a hill; search for some rare flower, insect, or animal; or explanation of some curious thing found (case of caddis-fly, cocoon of spinning-moth, imperfect forms of water insects, etc.).

In a few days give as the subject for the day's lesson, "Our Excursion to ——," asking the class to make as full an account as possible, omitting nothing they can remember. Select from these five or six of the best, and, without comment, ask the authors to read them before the class, requiring all the pupils to express (1) a written opinion of the six, stating which is best and why, and (2) written criticisms on the six.

Remind young pupils each time they criticise a paper thus that the paper, not the author, is to be considered.

Visits to factory, shop, mill, dairy, water-works, salt-works, oyster beds, brick-yards, fisheries, mines, canneries, cattle-ranches, fruit-farms, col-

leges, schools, iron-works, glass-works, observatories will be sufficiently suggestive as subjects of this kind.

Many of these can be made much more interesting by voluntary illustrations at the board, or on large sheets of coarse paper, of some object, machinery, or what not, given at the time of reading. Require such illustrations occasionally from all, giving subjects suited to the age and capacity of the class. Make this easier by example, illustrating at some convenient time, Friday afternoon, perhaps, both by some simple apparatus (made or brought for the occasion) and by outline drawing, a simple piece of machinery, as the common pump. (Necessary apparatus for this: a common large hand-basin, a clean glass fruit-jar, and two or three feet of one-third inch rubber pipe. Additional helps: an inch of candle and matches, a common tumbler, a saucer, and a leather "sucker," such as boys lift stones with.) Make a large outline drawing of the common pump (outside only), before beginning the lesson. Show, by experiments (all previously tried and made to work), with the apparatus mentioned, how water is forced up into the jar by pressure of outside air when inside air has been exhausted by the flame. Put in the drawings of the interior of the pump, at the end of the lesson.

## CHAPTER XI.

### BUILDING.

ANY child is likely to see the building of a house, bridge, fence, barn, shed, road, sidewalk, flume, ship, or wharf, at times during its construction. He can scarcely have done so without learning something which he may tell. The name, position, use, shapes, dimension, relations to other parts, of the rafters, beams, studding, flooring, shingles, laths, sheeting, casings, sill, panels, etc., etc., of a house, the materials of any structure and their several uses, will interest most children, if any one who knows will take the trouble to show and explain them.

City children who have most opportunity to see building are generally ignorant of the names of the most common timbers used. Inquiry in a city class studying "Evangeline" found but two or three boys who had an idea of what was meant by *gable* and *rafter*. Experiment will show that this was not a case of uncommon ignorance.

#### *Example :*

Come, now, let us build a house. What must we do first? Decide upon the place; city, country, village, suburb; then buy the ground, choos-

ing what kind of frontage? What shall be our plan? A house large enough for how many? We must find a builder and ask about the probable cost. Shall we "give him the contract," or see to everything ourselves? What other men besides the builder shall we need to consult and employ? What kind of roof, windows, porches, front door, stair, etc., etc.? What materials shall we buy, and where?

Having thus obtained a knowledge of how much the pupils know about these matters, add other accurate details, and ask them to be prepared to answer questions on these new facts. At the second lesson, continue the conversation, questioning in like manner, and then let them begin to write a composition about "How I would Build my House."

Other subjects of the same kind: "A Hot-house for my Flowers," "A New School-house," a church, a plank sidewalk, a camping-cabin, a log-cabin, a barn, a bridge over a brook.

Read :

Sill's "Field-Notes," chapter viii.

Sill's "The House and the Heart."

Lowell's "The Dead House."

William Black's "A Princess of Thule."

Longfellow's "The Old House by the Lindens."

Thoreau's "Walden." (Chapter on "Economy.")

Burns's "Cotter's Saturday Night."



## CHAPTER XII.

### THE SCHOOL-HOUSE.

THE approach and situation of the school-house, the surroundings, the outside, the inside, (1) as they are, and (2) as they should be, will form interesting topics.

What could we do ourselves to improve our school-house? For country schools this is often a very important question, especially if the lack of interest in education has decreed that an uninviting, bare, wooden structure, with nothing attractive in itself or in its situation, has been made the educating-place of the district.

The walls, inside and out, could be cleaned and kept clean of any marring; if they are not of bare, rough, unpainted wood and are clean, they can be adorned with pictures (good wood-cuts from Harper's weeklies, if nothing else can be had), vases of flowers (brown earthen fruit jars, or glasses), large pressed ferns tastefully arranged, or whatever else suitable the district affords. If they are of unpainted wood, they might be coated, above the blackboards, and out of the reach of rubbing, with whitewash (tinting it gray or buff improves the effect,) and then adorned in the

same way, the children doing most of the work, under supervision.

The grounds can be improved, at least to the extent of clearing away and keeping away all rubbish and litter; mud-holes can be filled up or drained, so that there is some appearance of comfort in the surroundings.

However that may be, write about the school-house and grounds; and perhaps send home the result of the work to be shown to parents. If there are any pupils in the school who have formerly been in better school-houses, let them add a comparison to their papers. A reform in the district notions of a proper school-house will soon build the school-house.

NOTE. With a dozen or so borrowed bed sheets and a wagon-load of *Woodwardia*, an enterprising teacher once transformed a dingy, bare barn of a school-house into a surprising fairy bower for a Christmas exhibition day.

Read:

Whittier's "In School Days."

Eggleston's "The Hoosier School-master."

Goldsmith's "The Deserted Village."

Irving's "The Legend of Sleepy Hollow."

Macdonald's "Alec Forbes of Howglen."

## CHAPTER XIII.

### COMPARISONS.

**S**IMPLE exercises in comparing familiar objects, as two leaves of different kinds and shapes, a beet and a carrot, a peach and a plum, an apple and a pear, a stone and a piece of wood, may be made valuable in cultivating the habit of close observation.

Consider, first, points of likeness; then, corresponding qualities; finally, qualities or characteristics not common to the two things, if such exist.

Suggestions: Materials used in many of the preceding exercises serve well for this. The following are good for beginning: an ear of corn and an ear of wheat; a plant of oats or of rye, barley, or corn. Choose such only as are somewhat familiar to the pupils and level with their capacity.

Let the first exercise of this kind illustrate the general method to be used in making comparisons; pass from simple natural objects to those requiring more thought and study; for example, an oak tree and an elm tree; a pine and a fir; a

beech and a maple; an evergreen oak and a eucalyptus.

Use manufactured articles in the same way, choosing, at first, things of the same genus: a wagon, a carriage; a spade, a hoe; a book, a newspaper; a cap, a hat; a silver cup, a china teacup.

For older pupils, select, after practice in such as the preceding, very different kinds of comparison, as, for example: Appleton's "First Reader," "The Eclectic First Reader"; Higginson's "History of the United States," Barnes's "History of the United States"; Longfellow's "Evangeline," and "The Courtship of Miles Standish"; a sonnet of Lowell, and a sonnet of Longfellow; any two odes; any two elegies; two authors, if any pupils are able to take such a subject.

Other subjects: City life and country life; a country boy and a city boy; a country home, a city home; a cooper shop and a tin shop; a street in town and a country road; a home on the mountain and a home in the valley.

Read:

Mrs. Gildersleeve's "Mrs. Lofty."

Charles Mackay's "Cleon and I."

Whittier's "Among the Hills."

## CHAPTER XIV.

### DOMESTIC MANUFACTURES.

**I**N country districts, especially, but also in town or city schools, good material for composition-writing may be got out of well-managed lessons in domestic economy. Most children in such schools already know in a practical way something of the manufacture of the commoner sorts of home-made articles, as bread, butter, cheese, canned fruits, jellies, pickles, rag-carpets and rugs, patch-work quilts, stockings, and other clothing, and of mending and darning. To have these things talked of and written about, and then illustrated by actual articles brought in and exhibited as their own work, will give pleasure and encouragement, besides furnishing opportunity for intelligent telling of processes. For the country girl to see her friends, among them her teacher, enjoying and praising a loaf of bread of her own making and butter of her own churning, turns a little of the prose of making it into poetry. Nor is the idea of dignity which attaches to such work, and which is thus seen and appreciated, of small value to her.

When it is proposed to use this material for

composition exercises, introduce, say, the subject of bread-materials. In one or two of the first lessons take up such topics as the bread grains, their manufacture into flour and meal (illustrate with specimens), of bread-grains in other countries, cost of a loaf, its size and weight, and what determine these; specimens of grains and plants (which treat as in Chapter III.). When these, or such of these as are chosen, have been disposed of, take up the details of bread-making in its various kinds. What is good bread? Poor bread? What makes the difference? Importance to health of the household? Adulteration of flour and bread.

When these, together with others that may occur to the teacher, have been exhausted, recipes for the common kinds of bread may be written explicitly, by those who have actually made bread, and then may be criticised as to clearness by the class.

Soon after, on an appointed day, pupils may bring specimens of their own making, to be tested at the noon luncheon. Boys may do this as well as girls and not be harmed. A bread-exhibition on a Friday afternoon may thus add something to the interest of exercises of another nature, common on that day in many schools.

Suggestions: (1.) Varieties of bread: From yeast,—white, graham, rye, corn-pone, rolls, rusk, coffee cake. “salt-rising”; griddle-cakes,—corn,

white, graham, buckwheat, and oatmeal ; soda biscuit, waffles, muffins, corn-bread, etc.

(2.) After lessons in descriptive composition, the literal description of a loaf of bread, inside and out, may be attempted (crust, crumb, shape, color, odor, general appearance, weight, taste).

(3.) Other subjects : Butter-making, jellies, jams, preserves, canned fruits, and dried fruits, pickles, pies, cakes, puddings, roast meats, broiled meats, boiled meats.

An imaginative mind, in directing these exercises, if fortified with practical knowledge of the subjects, may get some very pretty story-sketches written by pupils on some of these topics.

*Example.—Canning Peaches :*

Kate and John help mother ; go to the orchard for peaches ; beauties ; odors ; select fine ones for mother and father ; back porch ; clean aprons ; John puts on one of mother's aprons ; cut yellow peaches ; great white bowl ; a double peach ; Kate helps to prepare the jars with hot water, etc., mother goes in and out, tells a story of peaches,—“ When I was a little girl,” etc., etc.

The practical telling how to can peaches may precede all this, or it may be omitted entirely.

(4.) Mending and darning. Necessary articles with which to work ; how to put on a patch ; to mend a plain gingham, or other plaid ; a figured

calico, a white dress, or other garment ; a rip, a coat-sleeve, a fray, a burn, etc., etc.

How to darn a heel, a toe ; a torn cloth coat, a woolen dress, a lace curtain, a lace frill, a knit shawl ; French darning of stockings by knitting in new to replace the old, worn-out stitches.

Specimens of this work and also of ingenious methods of managing accidental damages to good garments may be brought in and shown at recess to those interested. These, as some of the preceding subjects, may be "romanced" about, in the simple way possible to a child's or youth's imagination.

NOTE. The value of these lessons from an ethical point of view is not small. Where the habit of observation concerning material and external things is wanting, there is often a corresponding lack in the perception of those conditions which make the moral and spiritual environment. Much that is profitable is possible, therefore, through such lessons and through others which are founded on what lies near to the child's life on the side of the feelings and affections.

To many a child, all belonging to home-life may seem too commonplace and uninteresting to write about ; yet to many a thoughtless son and daughter such a school-exercise may teach the lesson of noticing how many things mother does for a hitherto unnoticing, if not thankless, child ; of appreciating that the father, who clothes, feeds,



educates, and often indulges his child, does it at cost to himself. Lessons of home politeness, kindness, and love are sure to come out of the knowledge that in the homes of other boys and girls these are a part of life.

Read :

Mrs. Stowe's "House and Home Papers."

Longfellow's "The Old Clock on the Stairs,"  
"The Children's Hour."

Whittier's "Snowbound."

John Quincy Adams's "Man wants but Little  
here Below."

The Life of Hawthorne.

Irving's "Abbotsford."

George Macdonald's "Warlock of Glen Warlock."

Wordsworth's "Michael."

## CHAPTER XV.

### HOME PAPERS.

(I.) Description of a room; the pleasantest place in the house; the kitchen; the out-look; the yards; the neighbors' houses; "My Room as I would Like it"; "How I would Furnish my Room if I had a Hundred Dollars" (an actual estimate of the cost of things by finding out at shops, included); furnishing a house, etc.

(II.) A dinner for six—father, mother, grandmother, three children, each to be named. Dining-room described; table outlined, with each plate and dish drawn, so as to show the table-setting; table furnishings, food, conversation, interruptions, serving, manners, etc.

The teacher may, or may not, as she chooses, name the dishes to be prepared.

(III.) A wholesome breakfast for six (the same or different family, in each composition). Mention materials for the dishes; have the pupils describe dishes and their preparation so far as practicable; draw the table as above, and give details of serving.

(IV.) A good school luncheon for two, neatly put up.

NOTE.—The teacher is again reminded that when any new work is required, the pupils should always be told how to do it, if they need to be, but never otherwise. In general, after a month or two, classes will need only the briefest explanations, often merely hints.

## CHAPTER XVI.

### ORAL COMPOSITION.

CONSTANT attention should be given to the language used by the pupils in their oral recitations. Slovenly, or otherwise faulty, habits of speaking should be rooted out as soon as possible, and with these all of the ordinary errors in grammar and diction. (For certain kinds of mistakes commonly allowed to pass unnoticed, see Part II., Chap. XV.) As an aid to this, give, at intervals throughout every month's work, oral exercises in which even the youngest child may take some part. As he sits or stands at his desk, allow him—or encourage, as the case may be—to talk connectedly about some place or thing with which he is familiar. With little beginners, choose some subject about which you yourself know little or nothing, so that your desire for information may help to make them forget themselves as they talk.

Every such exercise is best in its results when the pupils are wholly at their ease. It should not, indeed, be very different from a conversation

at home in one's own parlor, and, wisely used, can be made an excellent aid in improving manners and morals.

At the first trial, especially in older, self-conscious classes, the pupils may be timid and irresponsible, but a few attempts will be likely to encourage all to speak, if the subject be familiar. It is sometimes well to let the work take the form of a discussion, or to plan that it shall. The same exercise may be continued for ten minutes, daily, until all have spoken.

As the conversation or discussion goes on, the teacher should take note of errors made in speaking; in some early future lesson on "Common Mistakes," these should be mentioned, with the correct expressions for them.

Many of the subjects given under other heads will be available material here; current events of importance, both foreign and domestic, are especially good. But indiscriminate newspaper reading should not be encouraged; better read nothing than everything the newspapers contain. In country districts, and, indeed, in any district, the teacher ought to be an authority on the subject of the best family newspapers.

## CHAPTER XVII.

### GENERAL SUGGESTIONS.

I. In small classes, hear every pupil read his composition, or part of it, every day. In large classes, call for the reading of eight or ten, or fewer, at each lesson, criticising orally such matters as may be noticed, until all of a set have been read. Let this occupy only a part of each lesson-time. But do not call for the reading of a whole set on the same subject, unless there is variety in its treatment, except sometimes, perhaps, in classes of young children.

II. Do not allow pupils to make again and again the same mistake which you have corrected in their papers. See that they get the good of your pains with their work; make some memorandum of frequent mistakes of individual pupils who are careless; at a convenient and proper time, call their attention especially to these. (Examples: "Mary Brown, 'Looks like he was,'—third time"; "Henry Green, 'Different than,' second time.")

III. Occasionally copy, or cause to be copied, upon the board, short compositions which are correct in spelling, syntax, punctuation, capi-

tals, etc., etc., but uninteresting, full of platitudes, unnecessary assertions, and spun-out sentences. (Use anonymously old papers of previous term or year.) Draw from the class criticisms, reasons why these are dull, etc., etc., but lead the critics to see, first, that the papers are correct in every particular; and, afterwards, that correct writing is not necessarily good writing.

IV. Let each lesson-time be taken up partly with reading and criticising compositions already prepared (in preceding lesson-hours, in the school-room, and nowhere else), and partly with continuing others already begun, or beginning new ones.

V. Whatever oral criticism is done by the class should be so directed as to prevent hyper-criticism, and criticism of anything else than the matter and writing. The feeling that all learners make mistakes and that they ought to be grateful for correction should be one of the first lessons learned in the composition class.

VI. Correct always, yourself, the mistakes made by young children. Indicate by signs the nature of the errors in the exercises of older children, and require them to correct for themselves, each his own. Occasionally ask each pupil to rise at his desk, after having received a corrected paper, and say whether he understands all the markings made, and whether he can correct according to them.

VII. Require each pupil to keep a book in which he copies such of his compositions as the teacher may think best, perhaps one a week; the books to be inspected monthly or fortnightly.

VIII. Remember that all young pupils need to be told plainly, once, what you mean, when introducing any new kind of lesson. Tell a child, for example, to write something about "Little Chickens," and leave him to himself to do it. A blank stare, or a "I don't know how" is what may be naturally expected. Try the other plan of asking questions, and talking for a little while on the subject, until the children see what kind of things they may write, or what kind of things will be good enough to write, and then say: "Now write me something about 'Little Chickens,'" and you may get twenty such little papers as this:

"My white hen Snowball has six brown chickens and three yellow ones. They are soft as cotton and have dear little red feet. The hen lets me take them in my hand if I stay by her, but she clucks and puts her head up to see what I do. I guess she knows I could not hurt such pretty things. The little brown ones have fine black stripes on the sides of their heads, and a broader one on the back. Ned says they look like baby quails. The yellow chickens will be white when they are older. They are like Snow-



ball, but she does not like them any better, or feed them any more, than she does the others.

JENNY GREY."

Or :

" Ben had three little chickens that had no hen-mamma. He gave them to me. I keep them in the yard, in a box that has no bottom. When I feed them, they run under my hand to get warm. Every night, I put them into a basket, and cover them with wool, and set them by the fire ; if they get cold, they cry, and I have to warm them, for they make so much noise I cannot go to sleep. I have named one of them Dandelion, one of them Squeak, and the other Ducky Daddles, because it always steps in the water-dish.

ANNA GREEN."

## PART II.

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### CHAPTER I.

#### PANTOMIMES.

A SIMPLE little play in dumb show affords good material for training in accuracy of detail and its order. With the exception of the names of those acting, nothing is to be left to the imagination in the first lesson, but the whole is to be a literal narrative of the action. In the second, dialogue to suit the action is to be invented. This exercise may be modified or elaborated to serve in any grade from the Primary to the High School. Little lessons in the First and Second Readers will lend themselves admirably to this use, the simple lessons being the best to begin with. (McGuffey's First Reader, Lessons XLIII., LIIL., parts of LIX., and LX., XXII., VIII.; Second Reader, Lessons I., II., XII., 7-11., XVI., XX., XXXVIII., L.; Appleton's First Reader, Lessons XXII., XXIII., XXVIII., XXXVI., XVII., XVIII.; Appleton's Second Reader; California Series, First Reader

Lessons, 67, 72, 47 and 43. Second Reader, Lesson 15, 9, 1, 83, and 75.)

*Examples :*

(1.) Lady, winding yarn held by a boy; goes to sleep; another boy looks in; beckons; holds up apples; shows fish line and pole, etc. Boy tries to get yarn off; tangles it; lady wakes up, etc.

(2.) Mother sewing; daughter reading; boy comes in whistling; tosses hat under table; pulls girl's hair; sits on stool and meddles with sewing-basket; upsets it; teases mother for cake in drawer; gets it, etc., etc.

(3.) Two boys sitting on a fence (backs of chairs, their feet on a board laid across the seats), eating apples and reading the *New York Weekly* (supplied for the occasion by the teacher). A girl comes along with a book-bag and lunch basket; the boys jump down from the fence, bow, and hide the paper behind them; give the girl apples. The girl has seen the paper; begs for it, and finally gets it; shows by gesture and expression her disapproval; ridicules the pictures; holds it up to tear it, and as if to make the boys promise not to read it; shows a book with pictures, etc., very interesting, etc.; offers it to them; tears the paper into bits, the boys helping. All go off to school together, the boys carrying the book-bag and lunch basket.

(4.) Boy sitting by table working examples in

arithmetic; can't make them come right; pulls his hair, frowns; rubs out; tries again; grows angry; slams book and pencil on the table; tilts back in the chair, etc.; tries again; pitches the book across the room; snatches his hat and a base ball bat and runs out of the room. Scene II.—School, same boy at the black board; does not know his lesson; sent to his seat, etc., etc., with any variations that would be probable.

(5.) (For High School and upper grammar grades.) An elementary lesson in Physics and an experiment in Chemistry, both in dumb show, brief and clear.

(6.) (For the same.) A short scene from the "Merchant of Venice," or "Julius Cæsar," acted in character without words.

After such lessons in higher grades, the teacher might say: "You may begin a composition with these words: 'It was Friday afternoon in the 'Golden River' school. Miss Brown, the teacher, sat at her desk writing in the daily register. The scholars also were all quietly busy, looking over the exercises which they were about to recite. As soon as two o'clock came—' Now you may go on and write a careful account of this afternoon's work.'"

NOTE. Let every such lesson be an attempt at truth-telling as to happenings, order, etc.

## CHAPTER II.

### PICTURES.

FOR the first exercise under this head, choose a large engraving of as good a kind as possible, and hang it where it can be seen by the class. Let the introductory lesson consist of seeing and telling what is in the picture, with some attempt at interpreting its meaning, its title being, of course, unknown. If the pupils do not see all or most that is literally represented, by question and suggestion lead them to notice what they have omitted.

Disregarding the original intention of the picture, talk a few minutes about what stories could be "made up" to fit it; then ask for a trial of what can be done in this way, each pupil giving names to the persons, place, etc., represented. Next, call for a literal description of the picture, written in letter form to a friend.

Large photographs of celebrated paintings, historical and mythical, may be used with great advantage; but the invented narrative in this case should be omitted and the account of the real story substituted, from an oral version or reading by the teacher. (See list of subjects, page

130.) Such photographs can be obtained easily, without great expense, from the Soule Photographic Co., 338 Washington Street, Boston, or from any good picture store.

Small good woodcuts from old magazines (*Harper's*, *Century*, *St. Nicholas*, *Harper's Weekly*, etc.) make good material for separate subjects of this kind for each member of the class. See that the cuts are, first, good, as woodcuts, or as whatever else they are supposed to be, and, second, of suitable subjects. Before these are to be used, select as many pictures as there are pupils in the class, cut them out neatly, without titles, and paste each, by the upper edge only, to a sheet of foolscap paper near the top of the first page, leaving room for a name to be written above. At the lesson-hour distribute these; have each pupil put his name in the space reserved for it and then write a story to suit the picture, with the aim of making it as interesting as possible. Take up the papers at the end of the time and give them out the next day, and every day until finished. The best of these should be read to the class by the writers, but without distinguishing them as the best; or, it may be better in some classes to call for six or eight in the usual manner.

NOTE I. The same pictures may be used again and again, if care is taken in putting them on the sheets.

NOTE II. If the teacher has not already found out what pupils are reading unprofitable or harmful books and papers, this exercise will be likely to inform her. Much may be done for individual pupils by means of knowledge so gained.

NOTE III. Some geographies and other illustrated text-books contain pictures, on the cover as well as inside, which may be used in this way.

## CHAPTER III.

### SCHOOL READING-BOOKS.

**I**NTELLIGENT and intelligible reading depends primarily on understanding the author's meaning. Every child should be helped in learning how to study his reading lessons in the light of this fact.

The first reading lessons of every new class should be studied aloud by the teacher with the class, at its regular recitation time, until all have learned how to prepare themselves. Most children imagine that reading a lesson over two or three times as mechanically and rapidly as possible is studying. No lesson to be read aloud should be given until after two or three days' or a week's lessons in learning how to study.

What is commonly meant by "elocution"—the showy, theatrical, unnatural, posturing, grimacing recitation of pseudo-tragico-sentimental or sensational "poems which contain enough action"—should have no place in the school-room; but reading should never be sacrificed to arithmetic, grammar—so-called—or anything else, as is generally the practice, especially in the upper



grades of city schools. A good vocabulary, distinct enunciation, pure tones, correct pronunciation, and natural expression and attitude are within the compass of public school training and should be among its distinct aims and achievements.

Light reading from some well-written, entertaining book may alternate with reading-book lessons, if reading-books must be used at all.

Most graded reading-books are really "over the heads" of average school children, owing to the lack in the child's vocabulary, which contains few words other than those of the play-ground and of every-day life at home. It would be well if other books could be substituted for many or most of these, but since, in most public schools, they are prescribed, they must be kept; a careful and wise use of them may make them valuable. Keep in view the fact that good reading is the expression by the voice, and its adjuncts in expression, of an author's thought. Attending by rule to slides and pauses, inflection and emphasis will never make good readers any more than fitting sentences to diagrams will make the construction of the English language understood by anybody. When a youth knows the laws of English construction, he may briefly show this by use of a diagram; to begin the other way is an absurdity. When a child understands a thought, and knows perfectly

the words that express it, he will pause, emphasize and gesticulate correctly, that is, naturally.

*Exercises from Reading-Books :*

I. Select from the reading-book in use in the school a simple narrative lesson which has been read by all the class. Write upon the board the first paragraph, as thus: "One day Willie's father saw a boy at the market with four little white rabbits in a basket," etc. (McGuffey's First Reader, Lesson LIV.)

"One day." What other words could we use that would tell the time in which something has happened?

"One morning, one evening, one time, yesterday, this morning, last night, this afternoon, yesterday afternoon, etc." (Write the answers given in columns.)

"Willie's father." Whose father? Give some other names.

"John's, Mary's, Kittie's, Annie's," etc. (Write as above, and treat in the same way the following.)

"What other of Willie's friends or relations might have seen a boy?"

"Brother, uncle, sister, aunt, cousin, mother, grandfather."

"Saw whom? Might have seen?"

"A man, a girl, a woman, a child, a youth, a lad, an Indian," etc.

"At what other places might the boy have been seen?"

"In the street, on the road, in the woods, in the field, in the lane, in the yard, by the gate, in a wagon, in a store, in a grocery, on the sidewalk," etc.

"Saw a boy with—what else might the boy have had?"

"Chickens, doves, ducks, white mice, fish, kittens, puppies, peaches, pears, boxes of candy, squashes, dolls," etc.

"How many?"

"A great many, three, five, ever so many, six, a few," etc.

"Of what color?"

"Black, black and white, yellow, gray, red, etc."

"In what else might they have been?"

"In a box, a bag, a cage, a hamper, in his hands, in his lap, in a hat, in a cap, in a dish."

Repeat this exercise several times, taking a new paragraph at each lesson. Then with the words and phrases taken in the order of the original paragraph, write, with the assistance and suggestions of the class, a new paragraph, modeled on it.

"One morning Mary's grandfather saw a girl by the gate with six white mice in a box."

Follow this with others made from the same exercise. Sometimes try to see how many variations of the story in the given paragraph can be

made, using the words and phrases suggested by the class.

II. After some degree of readiness in changing and suggesting has been attained, take a suitable short story in the same way, going through the whole of it at the board, in several successive lessons. (Lessons LIV., XLVII., XXVI., McGuffey's First Reader ; Lessons XVII., XVIII., XXIV., VI., Appleton's First Reader ; Lesson LXVI., McGuffey's Second Reader ; Lessons 86, 88, and 75, California Series, First Reader ; Lessons 38, 39, and 59, Second Reader.)

Finally, require the pupils to write the whole, each using the changed phrases and words, so as to make a new story.

Select at another lesson a new story and require the pupils to do all the work, each writing his own story as above.

Many of the short, simple poems in the First and Second Readers may serve the same purpose.

III. Without saying anything about verbs, or using any other technical terms, begin as early as in First Reader lessons, to change the tenses of verbs in sentences, thus (Lesson XXV., Appleton's First Reader):

" Harry has seen the nest."

" How would you say that Harry is looking at the nest now ? "

" Harry sees the nest."

" That he was looking at it yesterday ? "

"Harry saw the nest."

"That he will be looking at it to-morrow?"

"Harry will see the nest."

"That nobody shall hinder him from looking at it to-morrow?"

"Harry shall see the nest."

"That perhaps he will look at it to-morrow?"

"Harry may see the nest."

"How would you ask whether he will be allowed to see it to-morrow?"

"May Harry see the nest?"

"Whether he will be able to see it?"

"Can Harry see the nest?"

"Whether it would be right for him to see it?"

"Ought Harry to see the nest?"

"How would you say, using other words, that Harry ought to see the nest?"

"Harry should see the nest."

"How would you tell that Harry had been looking at the nest before you went to see it?"

"Harry had seen the nest before I went to see it."

"That you mean that he shall see it?"

"Harry must see the nest," etc., etc.

In this way all the mode and tense forms of any verbs that a child may use before he can study grammatical terms and definitions intelligibly and advantageously (which generally is not much under fourteen years of age), may be made perfectly familiar to him, practically. The idea

of time and manner will be so developed as to leave little besides classification to be done, when the time comes for learning technicalities, if it must come. And this will be a clear gain of time, labor, and feeling.

IV. "Here in your reading-book is the picture of some children gathering apples. What kind of apples do you suppose they are? Ripe or unripe, green, yellow, red, striped, rosy, russet, hard, soft, juicy, sweet, sour, tough, round, oval, flat, long-stemmed, short-stemmed, pink-cheeked, knotty, smooth, rough-skinned, withered, frost-bitten, frozen, mealy,—yes they might be any of these, perhaps, but which do you think they are? But what do all these words that you have thought of tell? They tell what kind of apples these may be." In prose the words are in their natural order, so that very little of this exercise is needed. But Third and Fourth Readers have many short metrical lessons which contain the usual inversions, always perplexing at first to children. When such selections are used as reading-lessons, prepare the way for a clear understanding of the matter contained in them by reading the inverted passages in their natural order, calling attention to them when the lesson is assigned. This exercise is sometimes called "metaphrasing."

V. (a) Select from the reading-book, or from any convenient book, some familiar lesson, either

prose or verse ; after showing how a dialogue can be made of it, by writing the beginning of one before the class, choose another similar lesson and ask for the sense of it in dialogue form with as many persons as the nature of the story demands.

(*b*) Use a short rhythmical story in the same way, and (*c*) a piece of description, selected from the reading-books.

(*d*) Pictures such, as are to be used in Chapter II., Part II., are easily made to suggest subjects for dialogues.

(*e*) Almost any reading lesson, in parts, or as a whole, can be used as the basis of such a lesson. Geography, History, and even Arithmetic lessons may be pressed, also, into this service, and often with surprising results.

(*f*) It will be easy to pass from these to original dialogues on subjects selected from the pages preceding this or from the lists at the end of the book. Two pupils may write together, each writing the part of one speaker.

## CHAPTER IV.

### PARAPHRASING.

THIS kind of writing should begin very early, in a simple way, after paraphrasing has become a familiar exercise.

The first paraphrasing is necessarily literal and is easily learned if preceded by a lesson in synonyms.\*

Write upon the board a short extract from some familiar poem, or other writing, selected from the reading-book. Placing the principal words conveniently, write under each, as the children give them, synonymous words and expressions, as in the following from Longfellow :

“ Tell me not in mournful numbers  
Life is but an empty dream !  
For the soul is dead that slumbers,  
And things are not what they seem.”

*Tell,*  
say,  
inform.

*Mournful,*  
sad,  
sorrowful,  
melancholy,  
troubled.

*Numbers,*  
verses,  
words,  
language,  
song,  
tones.

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\* The author is indebted to Miss F. de Laguna, teacher of English Literature in the Sacramento High School, for this simple method of beginning with paraphrases.



<i>But,</i>	<i>Empty,</i>	<i>Dream,</i>
only,	meaningless,	vision,
just,	hollow,	unreality,
merely,	untrue,	appearance.
nothing except.	vain,	
	worthless.	

<i>For,</i>	<i>Soul,</i>	<i>Dead,</i>	<i>Slumbers,</i>
because,	spirit,	without life,	sleeps,
since,	human being,	lifeless,	dreams,
as.	creature,	not alive,	lies inactive,
	man.	not living.	does nothing.

Now write a new sentence, using words chosen from these synonyms, thus :

“Say not to me in sorrowful tones that life is nothing except a worthless unreality, because I know that the man who dreams away his time is not truly living.”

This may seem like taking unwarranted liberties with language, but it will be found to be a very useful first step to translating the language of books into other words temporarily, for the sake of gaining an elastic and ready vocabulary. It has, in some degree, a similar value to that of translating from one language to another.

Follow this blackboard exercise (1) with others of the same kind for two or three lessons, requiring the class to practice writing paraphrases, making several from the same set of words, and reading them aloud in turn ; (2) with others in which the pupils choose their own synonyms, in-

dividually, also making several paraphrases from these, and determining which comes nearest to expressing the ideas of the original ; and (3) with still others in which they write the paraphrases at once, without the intervention of the synonym writing. With the reading-book before them, let each now write a paraphrase of some short story, aiming to tell in his own words all it contains.

This can be followed by paraphrases written from memory of a poem or story read ; and by oral paraphrases of any portions of any text-book lessons in any branch of study.

NOTE I. The dictionary should be freely and constantly employed. Instruction in its proper and effective use should be carefully given until all know its various kinds of helpfulness.

NOTE II. Paraphrasing should always precede the memorizing of any piece of writing to be used as the basis of other lessons.

NOTE III. Taking for granted that all common words are understood will be likely to prove an error.

NOTE IV. Paraphrasing, in its various oral and written forms, should be required in all (even in well advanced) classes in English. In the study of Shakespeare, Milton, and other English classics the objective point in paraphrasing should be the expression of the thought in good English prose.

## CHAPTER V.

### LESSONS FROM POEMS.

**D**ICTATE a short, simple, narrative poem requiring accuracy in copying, punctuation, etc. Call for a paraphrase, after the meaning of the poem has been studied silently; this will show whether the language of the poem is understood. After the poem has been read aloud by one or two of the best readers in the class, the whole (including the author's name) may then be committed to memory.

A careful paraphrase, in which the pupils may supply imagined details, not expressed in, but suggested by, the poem, naturally comes next.

At this point the class may be taught to write a list (1) of the various events, personages, and places in the story; (2) of the heads, or topics, in their order; and (3) of the topics of each stanza, or division of the poem.

After some practice of the kind, show that there must be in every piece of good writing a natural connection and relation of thought; a continuous thread running through the whole composition. When this is clearly seen, atten-

tion may be paid for some time to tracing out the connections, relations, and interdependencies of the various ideas in the poem under consideration.

With advanced classes this will necessarily lead to the study of grammatical construction; indeed, it may with very young classes, if use be made of the understanding only to determine what each part of the construction tells.

*Example :*

“ Around the fireside at their ease  
There sat a group of friends, entranced  
With the delicious melodies.”

“ What does ‘ Around the fireside ’ tell ? ”

“ ‘ Around the fireside ’ tells where they sat.”

“ What does ‘ At their ease ’ tell ? ”

“ ‘ At their ease ’ tells how they sat.”

“ What does ‘ There ’ tell ? ”

“ ‘ There ’ only begins to tell something.”

“ ‘ Sat ’ tells what a group did.”

“ ‘ Of friends ’ tells the kind of group,” etc.

As a concluding lesson, older pupils may write about the poem, embodying in the paper the results of their study. After several exercises of the kind they may include notice of the vocabulary, figures, etc., and may make a comparison between the poem in question and any other that they have thus studied. They may then write the substance of the poem in dialogue form.

The teacher may now ask: "Are there any pictures in the poem? Are there any persons described in it? What do you learn *from* it that is not told *in* it? What have you learned from it that you did not know before? What has it made you think that you never thought before? Would you have liked it better in prose? Why, or why not? Is there a word in it that you would like to change?"

*Suitable Short Poems.\**

"A Fable—The Mountain and the Squirrel."—Emerson.

"Abou Ben Adhem."—Leigh Hunt.

"Opportunity."—Edward R. Sill.

"Lucy."—Wordsworth.

"Ozymandias of Egypt."—Shelley.

"Pictures from Memory."—Alice Cary.

"The Emperor's Bird's Nest."—Longfellow.

"Haroun Al Raschid."—Longfellow.

"The Three Kings."—Longfellow.

"The Sermon of St. Francis."

*Suitable Longer Poems.†*

"The Bell of Atri."—Longfellow.

"The Norman Baron."—Longfellow.

"The Birds of Killingworth."—Longfellow.

"The Shoemakers."—Whittier.

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\* Simpler poems must be selected for very young children.

† Not to be committed to memory.

- "The Palm Tree."—Whittier.  
"John Gilpin."—Cowper.  
"Goody Blake and Harry Gill."—Wordsworth.  
"Fidelity."—Wordsworth.  
"The Fountain."—Wordsworth.  
"An Order for a Picture."—Alice Cary.  
"The Closing Scene."—T. B. Read.  
"The Cloud."—Shelley.  
"To a Lady with a Guitar."—Shelley (beginning at "The artist who," etc.).  
"Excelsior."—Longfellow.  
"The Village Blacksmith."—Longfellow.  
"A Parable."—Lowell.  
"The Singing Leaves."—Lowell.  
"The Falcon of Ser Federigo."—Longfellow.  
"Light and Shade."—Jean Ingelow.  
Many poems contained in school readers.

NOTE. Do not use any of these that are likely to be understood with difficulty. If a short explanation does not make the matter clear in any poem chosen, leave it for something else until later.

## CHAPTER VI.

### THE STUDY OF A STORY.

**S**TUDY with a class of older pupils, for a month or so, ten minutes daily, a good piece of writing which is interesting and within the compass of their understanding. Consider (1) the general meaning; (2) the meaning of parts; (3) the words and phrases; (4) ideas or facts new to the class; (5) subjects of the separate paragraphs; (6) the characters of the story; (7) the references, allusions, etc., and (8) the figures of speech, if the advancement of the class will warrant.

In subsequent lessons about the same, obtain from the pupils their idea of the purpose of the story, and some expression of opinion regarding it. Require each to give a summary of facts of every kind, learned by him from the study of the story, the same to be carefully classified and arranged.

Hawthorne's "The Great Stone Face" affords admirable material for this kind of exercise.

A topical analysis of the story would be a possible additional exercise resulting from the study.

Paraphrasing of passages and grammatical

analysis of selected paragraphs will necessarily form a part of these lessons.

Lamb's "Tales from Shakespeare"; "The Snow Image" and "David Swan," by Hawthorne; "Supper at the Mill," by Jean Ingelow; "The King of the Golden River," by Ruskin, are suggested as other material for this kind of work.

Another exercise may be upon the characters in a story. Prepare for this exercise, some weeks beforehand, by directing the pupils to read carefully, or re-read before a given date, a suitable story of your selection.

Soon after the date, limiting the time, without warning, and after the usual preparations for writing have been made, give the subject or subjects for the day from the characters of the selected story.

*Example :*

"The boys may write to-day about 'Wamba, the Jester'; the girls about 'Cedric, the Saxon'"; or, "The girls may write to-day about 'Felicie,' and the boys about 'Prinhac,'" giving but one subject to each part of the class at one lesson.

Close to the same time, give such directions as this: (1) "You may write about 'The House of Cedric, the Saxon,' or 'The Customs and Manners of the Saxons'; or 'The Costumes of the Saxons,'" and the like. Or as this: (2) "One



week from to-day you may be ready to recite from memory a descriptive passage from the story you have lately read ; you may each select the passage you prefer."

After the date set, give, as before, the new exercise without warning : (1) "You may put the substance of the passage which you have learned into dialogue form, using the words and phrases as closely as possible." Or thus (2): "Separate the passage you have learned into its grammatical component parts ; (a) arrange these in columns according to their classes, that is, words, phrases, clauses, members ; (b) place all these in separate columns according to their functions ; arrange words, etc., in the various columns, in alphabetical order." Or thus (3): "Write a short description of some person, place, or thing, known to yourself, modeling the manner and form of your sentences on those of the passage learned, but using your own vocabulary."

A fourth exercise may consist of the results of the pupils' independent thinking about parts or characters of the story.

*Example :*

"You may write, this morning, what you think about the most interesting person of the story ; about the story as a whole."

Many more exercises in kind will be suggested to the teacher by the conditions of the story

itself. But it will be a mistake to keep the same story too long in hand at one time. It would be better to read a new one, for the sake of the reading merely, and to make use of it while it is still fresh in interest, than to dwell too long on one.

In most schools it will be necessary "to educate" the classes "up" to reading. A large percentage, even in the best schools in the best wards of cities, will be found to be ignorant of books of any value; the scant vocabulary of the brightest pupils will show this to be true, without any inquiry.

To create a taste for reading, set apart a time once a day if possible, once a week at least, for reading a real *book*. Begin to read, watching carefully for signs of inattention; if the class do not listen well, either take another book, or take a little time to explain that this story is interesting, although the beginning seems dull; keep maps on the desk, if places are mentioned; explain freely, at the outset. Simplify the language where it is not clear, at the beginning, by changing, here and there, uncommon to better known words. Read only a little at first. When the book has been read partly through, if *the interest is sufficient*, take no more time with it, but allow the children to finish, directing them where and how to get books. Say that as soon as all have finished, another shall be taken up. Make use of the first for conversation exercises.

In young classes read, at first, such stories as can be finished at one short reading. When enough has been done to accustom all to hearing and liking to hear, choose something that can be finished in two readings, and increase at discretion till a book can be read. The rapid increase in understanding book-language will make the value of this practice apparent.

The every-day reading lessons will be much more easily learned.

NOTE I. By means of this and the preceding exercises the teacher will be aided in her efforts to change the character of the reading of her pupils, or even to get it entirely within her control.

NOTE II. Even in the youngest classes, it is easy to make valuable oral exercises, in the recital of the story without questions, each one going as far as he can without leaving out, and the next taking up the story where he fails to remember the exact order.

NOTE III. Read Hale's "How to Do it" often.

*Stories for Young Pupils :*

"The Princess and the Goblins."—Macdonald.

"The King of the Golden River."—Ruskin.

"Pilgrim's Progress." (One syllable.)

"Robinson Crusoe." (One syllable.)

"Water Babies."—Kingsley.

"Swiss Family Robinson."

"Rollo Books."

*The Nursery, etc.*

*Stories for Older Pupils :*

"Ivanhoe."—Scott.

"The Talisman."—Scott.

"Guy Mannering."—Scott.

"The Spy."—Cooper.

"The Pilot."—Cooper.

"Leatherstocking Tales."—Cooper.

"In His Name."—E. E. Hale.

"The Man Without a Country."—E. E. Hale.

"Ten Times One is Ten."—E. E. Hale.

"The New Crusade."—E. E. Hale.

"Tom Brown at Rugby."—Hughes (parts).

"The Great Stone Face."—Hawthorne.

"Zenobia."—Ware.

"Aurelian."—Ware.

— "The Odyssey." (Translation.)

"The Boys' King Arthur."

— "Lamb's Tales From Shakespeare."

"Tales From the Iliad."

"The Pilgrim's Progress."—Bunyan.

## CHAPTER VII.

### INVENTION.

AS many of the preceding lessons contain suggestions for exercises in invention, little more need be said on this subject. But attempts at making up stories will be found to be good indexes of what is going on in the minds of children, and, indirectly, are sure to tell much about their intellectual and moral health.

Discountenance extravagance and nonsense, and show that in order to make a good little story probabilities must be regarded ; when certain conditions are taken for granted, nothing out of harmony with, or opposed to, those conditions must be made a part of the story.

#### *Example 1 :*

“Suppose yourselves to be writing a little story to please a six-year-old child, or ten-year-old child, of your acquaintance. Having this child, with what you know of his likes and dislikes, in mind, write in simple language what you think would please him. Take your paper home and read it to him and notice his attention and what

he says. Write the results on your paper and hand it to me."

*Example 2 :*

A short story illustrating one of the following moral statements: (1) It is always best to speak and act the truth; (2) to be good-tempered; (3) to be neat; (4) to be prompt; (5) to be polite; (6) to be punctual; (7) to be industrious; (8) to be obedient; (9) to be kind to animals; (10) to be obliging to strangers; (11) to take care of the health. Let the story, itself, without any preaching, show what is to be illustrated.

*Example 3 :*

An original fable illustrating (1) The Wisdom of Contentment; (2) the Duty of Kindness to all, even the Most Insignificant; (3) the Folly of Procrastination; (4) the Fate of the Idle; (5) the Effect of Noble Companionship; (6) the Effect of Selfishness on the Character; (7) the Value of System in Work.

## CHAPTER VIII.

### PURE DESCRIPTION.

**B**EFORE giving this lesson, read aloud a short description from Scott, Irving, or Hawthorne, of a woodland scene, or of the fields, as in Irving's "Legend of Sleepy Hollow," or from some simpler writing, selecting characteristic phrases and other expressions from the piece read. Write, not these, but similar ones on the board. Choosing a subject from the familiar surroundings of the children—a field, a hillside, a bridge—ask them to describe it, giving them leave to use any of the phrases placed upon the board as they proceed in their description.

A second time, read another description, select a similar object, and require a description without the help of the phrases.

Again, choose a well-known hill, stream, forest, or building, and with the aid of the whole class write at the board a description of it. Require each to copy it, and, at the next lesson, to rewrite it, bettering it so far as he is able.

*Subjects :*

An Old Bridge—At Sunrise—At Sunset.

- 7 A Pond.
  - A Country or City Church.
- 7 A Country School-house.
- 7 A Tree.
  - A Hill or Mountain.
  - A Country Churchyard.
  - A Capitol Building.
  - A Court House.
  - A City Hall.
- 7 A Country Barn.
- 7 A Vegetable Garden.
  - An Old Man.
  - A Farmer at Work.
- 7 A Blacksmith.
  - A Child.
  - My Neighbor at School.
  - My Grandfather.
- 7 A Boy I Know.
  - My Baby Sister.

NOTE I. Let early attempts of this kind be wholly from fact, not from imagination.

NOTE II. See that each child writes according to some plan of his own, and arranges what he has to say clearly and in good order.

NOTE III. Name a particular one of each object in the list,—one familiar to the pupils.



## CHAPTER IX.

### A DAILY JOURNAL.

A SCHOOL journal of events, containing record of recitations, visitors, of any deviation from the usual order, any pleasant lessons, accidents, and incidents, and kept in turn by the pupils, furnishes a pleasant and profitable addition to the interest of school. Well-managed, it may even be made an effective aid to discipline, but not as a chronicle of misdeeds or personal failures. Each pupil, as he takes his turn at the school journal, should try to make the record look well and sound well; his name should be signed to his record, which may be read aloud each evening and approved, or corrected by the school.

Every pupil would be benefited by such journal-keeping for himself.

On some convenient day, at the last hour of school-session, require the whole class to make a record of the day's events from memory. At the next lesson, ask for the reading of several or all of these, to show the pupils themselves the

differences in observation. Allow free criticism of the papers.

Require the class, individually, to keep a daily journal for a week and to read the same aloud, as a composition exercise. Any child that can write may do this.

## CHAPTER X.

### PREPOSITIONAL PHRASES.

**I**N any reading-lesson from any reading-book, as early, even, as the First Reader, very interesting exercises on phrases are possible.

#### *Exercise 1:*

“The hen is by the brook with her chickens.”

“What words tell where the hen is?”

“By the brook.”

“Can you think of any other word to use with brook that would tell where, too?”

“In the brook.”

“Yes, and what else?”

“Across the brook, down the brook, up the brook, out of the brook, to the brook, along the brook, from the brook,” etc.

“Now, will you use some of these words with another word, not brook?”

“By the house, in the field, to the garden,” etc.

“Out of the —? down the —? across the —? along the —?” etc., etc.

“Do you see any other words in your lesson that belong together like these, and tell where, or how? See if you can find all such in your

next lesson, and I will tell you something else to do with them."

*Exercise 2 :*

"Can you find any such words in the following?"

"As I walked out yesterday, I saw a large walnut grove which grew where the land sloped downward gently. There were many ripe nuts scattered about ; indeed, their round yellow rinds dotted the grass everywhere. I gathered several particularly fine ones, sat down, and cracked them ; the kernels were very sweet, but I stained my lips and my fingers so that I cannot go out until the color wears off."

Ask older pupils to rewrite the foregoing paragraph, using different words for "where the land," etc., "scattered about," and other words, telling on what "I sat," etc. ; draw attention frequently to such groups of words (phrases) and show how much we use them when we talk, and what kind of things we tell with them.

Show pupils who read books and understand construction practically, how much of the beauty of good writing is often in these little phrases.

*Examples from the Psalms :*

"In the wilderness in a solitary way."

"Like rain upon the mown grass."

"Upon the top of the mountain."

"Song in the night."

- " Even to this mountain."
- ' In the great waters."
- " With honey out of the rock."

*From Isaiah :*

- " The thickets of the forest."
- " Doves to their windows."
- " A banner upon the top of the high mountain."
- " Above the heights of the clouds."
- " Three berries in the top of the uttermost bough."
- " A possession for the bittern."
- " Instead of the thorn."

*From Job :*

- " Under the shady tree."
- " The island of the innocent."
- " The place of sapphires."
- " The cliffs of the valleys."
- " A companion to owls."
- " Thistles instead of wheat."
- " In a vision of the night."
- " The sweet influences of Pleiades."
- " In the covert of the reed."
- " Upon the crag of the rock."

*Exercise 3:*

" Write the phrase which I shall give you (select from the foregoing); think about it, and write a short composition in which you express all the thoughts suggested by it."

*Exercise 4:*

(a) "Turn to page — in your reading-book, a piece of descriptive writing from —. Write a list of the prepositional phrases in the — paragraph. Say which you think is the most beautiful phrase, in sound and in meaning. (b) Rewrite the paragraph, expressing all that is in it, so far as possible, by using other forms of expression instead of these phrases. Determine what quality the original has lost by this change."

*Exercise 5:*

Study the etymology of the prepositions.

*Exercise 6:*

By experiment, find out how many of them by use pass into adverbs; into other parts of speech.

*Exercise 7:*

Take note in reading — — of uncommon uses of these words, both as prepositions and as other parts of speech.

## CHAPTER XI.

### SELECTED PASSAGES.

**S**ELECTING and committing to memory portions of the text should be a part of every lesson in the study of English.

Each pupil's selection should be based on some reason in his own mind ; an admiration of the thought, of the words, the melody of the verse, a rhetorical figure, or a fact which he wishes to remember.

As these selected passages are to be held permanently in the memory, they may furnish much good material for writing, at a moment's notice.

#### *Exercise 1 :*

The class may each write from memory a short selection, learned on account of the beauty of the thought contained, from Lowell. Let them write for ten minutes on what is suggested. Or they may exchange papers and write what the selection suggests.

#### *Exercise 2 :*

"Write from memory a passage from Longfellow's 'Morituri Salutamus.' (a) Explain what connection it has with the whole ; (b) give the

thought that precedes and that which follows, and write a ten-line composition on the thoughts suggested by the independent passage."

*Exercise 3 :*

Comment on the passage, noticing the scan-sion, the words, figures, poetic license, construction, and thought.

*Exercise 4 :*

Annotate minutely, noticing the etymology of uncommon words.

*Exercise 5 :*

"Men whose lives glided on like rivers that water the woodland.

Darkened by shadows of earth but reflecting an image of heaven."

"Expand the figure which makes up this incomplete extract, showing how men's lives could glide on like rivers, be darkened by shadows, and reflect an image of heaven. Give the literal history of lives which could make this figurative description possible and true."



## CHAPTER XII.

### THE STUDY OF FORM.

AFTER some such study of short and simple pieces, in both prose and verse, as is broadly outlined in Chapter VI., older pupils may begin to study Irving's "The Legend of Sleepy Hollow," Longfellow's "Evangeline," Whittier's "Snow-Bound," or Scott's "Lady of the Lake."

A good help to appreciating what is in a piece of writing is to examine carefully what manner of words, phrases, sentences, figures, etc., the author has used in giving written form to his thought, or, in other words, in telling his story.

Naturally this does not come first as a part of conscious work. If interested at all, the boy or girl is interested in the story, or matter.

Neither profit nor pleasure can be expected to come from the study of technicalities as such, out of their order. The study of the letter, when the letter is a thing despised, killeth; when the letter is perceived to be a thing connected with the life of thought, it giveth life. Word-lore comes late, and as a consequence of a sufficient love of books.

With all the judgment the teacher has, buttressed by constantly added experience from observing her pupils during the lesson hours, and by

enthusiasm, stimulated by their awakening enthusiasm in the discussion of the literal meanings—the botany, zoölogy, astronomy, religion, history, and, in its order, the poetry—of the studied poem, she lures them on to notice other things; to glow over the beauty of a phrase, to smile over the history of a curious word, to wonder at, then to admire, the force of a rhetorical figure, or the felicity of a certain grammatical construction; she lures them on, in brief, as if she were leading them into the wonders of a field or forest.

The study of the form of written thought may be simplified a little by adopting and adapting a plan somewhat like that which follows. Be it remembered, however, that work of this kind, its time and order of doing, must depend on the *advancement in interest*, and that each new thing ought to bring itself to notice and lead the way to seeing other things of the same and of different kinds.

*The study of a piece of writing by the single stanza  
or paragraph.*

*I. Grammatical Construction :*

1. Syntax in general.

(a) Kinds of sentences.

(b) Forms of tenses used for other tense-forms.

(c) Special constructions (adverbial objective, etc.)

2. Idioms.

*II. Paraphrase :*

1. A free oral translation of the author's thought into the individual vocabulary; grammatical, to the point, containing nothing more, nothing less, than the original.

2. Synonyms.

*III. Structure :*

1. Comparative length (as in poems like Scott's "Lay of the Last Minstrel").

2. Logical connection and argument.

3. Measure—irregularities, etc.

4. Rhyme.

(a) Arrangement and variety.

(b) Quality and kind.

(c) Contrast.

*IV. Words :*

1. As a whole.

(a) Quality.

(b) Origin (very rarely).

2. Special words.

(a) Uncommon—in their nature; in their use.

(b) Of peculiar force.

(c) Archaic.

(d) Obsolete.

(e) Of special beauty.

(f) Of noticeable origin.

(g) Favorite words—much used by the author.

*V. Allusions :*

1. Historical.
  - (a) Authentic.
  - (b) Legendary.
  - (c) Biographical.
  - (d) Biblical.
  - (e) Classical.
2. Literary.
3. Scientific.
4. Geographical.
5. Local.

*VI. Figures :*

1. Of syntax (Ellipsis, Asyndeton, etc.)
2. Etymology.
3. Orthography.
4. Rhetoric.
  - (a) Metaphor.
  - (b) Simile.
  - (c) Synecdoche.
  - (d) Metonymy.
  - (e) Vision.
  - (f) Apostrophe.
  - (g) Personification.
  - (h) Interrogation.
  - (i) Exclamation, etc., etc.

*VII. Melody :*

1. Rhythm, etc.
2. Intentional, or instinctive alternation of vowel sounds—of liquids, etc., etc.

## CHAPTER XIII.

### SOME VARIETIES OF EXERCISES.

1. Metaphrases, Paraphrases (See pages 86 and 88).

2. Words and all their Derivatives, simple and compound.

3. Phrases; made from clauses and *vice versa*; words from phrases and *vice versa*.

4. Etymology of words selected from the lesson by the teacher; of words of the pupil's own selection.

5. Grammatical Construction; separation of connected discourse into its component parts, with the function of each part.

6. Expand metaphors; condense similes; analyze both.

7. Change figurative language to plain language.

8. Change all the dependent clauses in a piece of connected discourse to participial or other phrases, and *vice versa*.

9. Determine subjects of paragraphs, stanzas, etc. Make topical analysis of a poem, essay, play or story.

10. Study of connectives and connecting ideas of a piece of writing.

11. Connection, Purpose, and Relation to the whole of selected passages.

12. Change poetical language in a poem to the language of prose, making no change in those portions which are not of themselves poetical.

13. Change a given piece of prose or verse into prose of one-syllabled words.

14. Change the rhyming words in a piece of verse into good synonyms, not rhyming, but preserving the accent.

15. Write iambic pentameter or tetrameter couplets and quatrains, on given subjects.

16. Change bombastic or otherwise faulty newspaper language to good English.

17. Change plain statements (connected discourse) to figurative language.

18. Select beautiful, strong, curious, mimetic, melodious, uneuphonic, harsh, or sonorous words from a given piece of writing, and mention their effect in the connection in which they are found.

19. Give the function of any character in a poem, story, or play.

20. Decide upon the necessity of any scene in a dramatic poem studied.

21. Trace the thread of the plot in each scene of the same.

22. Change direct discourse to indirect and *vice versa*, and either to dialogue.

23. Write a short composition on a given subject without using (*a*) prepositions, (*b*) conjunctions, (*c*) descriptive adjectives, (*d*) compound tenses, (*e*) adverbs, (*f*) superlatives. (Give at six different times.)

24. An original short story to be read to a six-year child.

25. Change to good English prose (*a*) the speech of — in Shakespeare's —, Scene—, Act—; (*b*) of — in Spenser's "Faërie Queen"; (*c*) of — in Chaucer's "Squier's Tale."

26. Write an alphabet of admired passages from (*a*) Milton; (*b*) Wordsworth; (*c*) Tennyson; (*d*) Shakespeare's comedies; (*e*) Shakespeare's tragedies; (*f*) Carlyle's "Hero Worship" and "Sartor Resartus"; (*g*) Lowell; (*h*) Hawthorne.

27. Annotate the first twenty lines of (*a*) "Comus"; (*b*) "Lycidas"; (*c*) "Lady of the Lake"; (*d*) Keats's "Hyperion"; (*e*) Shelley's "Skylark"; (*f*) first—or any selected—paragraph of "Sartor Resartus"; (*g*) Tennyson's "Princess," beginning — and ending —, etc.

28. Write an imaginary conversation with Mr. Longfellow on his "Evangeline," or with — on his —.

29. Write a short composition in which all verbs, nouns, adjectives and adverbs are of Anglo-

Saxon origin. Rewrite the same, changing the Anglo-Saxon to Latin-derived words.

30. Write a short exercise in which the verbs are Anglo-Saxon and the nouns not Anglo-Saxon.

31. Write an exercise in which the comma is not needed.

32. In which all the phrases are (*a*) prepositional adverbial; (*b*) prepositional adjectival; (*c*) in which all compound modifiers are adjective clauses.

33. (*a*) Expand compound words into their original phrases-form, or phrase idea, or clause form; (*b*) condense phrases and clauses into compound words.

34. Change all the clauses in a paragraph from the class reader, to participial phrases, if it can be done.

35. Write a preface to some school textbook which is without one.

36. Write a review of the same book.

37. Find the proportion of Latin to Saxon words in selections from Shakespeare, Milton, Wordsworth, Keats, Tennyson, etc.

38. Arrange in alphabetic order, in columns, the grammatical component parts of Longfellow's Sonnet, "The Three Silences of Molinos." Classify and reërrange the same according to their separate functions.

39. Alphabetically arrange in their several classes the phrases of Lowell's "A Parable,"



("Said Christ our Lord," etc.), or of "Commemoration Ode," VI.

40. Classify the rhetorical figures in a given poem (*a*) according to kind, (*b*) according to base.

41. Examine the sonnets of a given author to see if they conform to the laws of construction of the sonnet.

## CHAPTER XIV.

### GENERAL SUGGESTIONS.

**G**IVE, as occasion requires, the following instructions, with such others as the individual class may need :

1. Use simple words and expressions.
2. Avoid the frequent use of long sentences.
3. Do not end sentences with unimportant words; with the same word or phrase used in a preceding sentence; abruptly or awkwardly.
4. Avoid unnecessary repetitions of words; but do not be afraid to use the same word twice if its second use is telling.
5. Use *and* only when you need it.
6. Use no word about whose meaning you are doubtful; avoid French or other foreign words.
7. Use superlatives sparingly, both in conversation and in writing.
8. Make your written language tell the simple truth without exaggerations.
9. Learn to notice and correct your own oral language.
10. Of two words, either of which will equally express your meaning, generally choose the shorter.

11. Notice the language of educated people.
12. Read approved (for you) standard books, and observe their style as you read.
13. Copy into a blank book such passages from what you read as, for any reason, you like.
14. Cultivate the habit of talking to your parents about what you read.
15. *Read aloud every day.*
16. Commit to memory poems or parts of poems as often, at least, as once a week.
17. Write on uniform paper ; fasten the month's work together, labeled and dated ; lay aside for re-writing. (For advanced classes.)
18. Heed carefully all mistakes marked in your writing, and avoid repeating them.

## CHAPTER XV.

### ERRORS IN SPEAKING.

**C**ORRECT when made, or soon after, all errors in speaking. In addition to the more common ones, do not allow the following to pass unnoticed :

“Try and see,” for try to see.

“Those kind, these kind,” for that or this kind.

“Looks like he was,” for looks as if, etc.

“Fix,” for arrange.

“He don’t.”

“Loan,” for lend.

“She’s nicely, thank you.”

“Bring,” for take.

“Will I?” for shall I?

“Laid,” for lay.

“Lay,” for lie.

“Break it in half.”

“Aint.”

“Party,” for person.

“Expect,” for suspect.

“Aggravate,” for irritate.

“Their” after distributive, impersonal, and other singular antecedents.

"I would like to have gone," for I should have liked to go.

"Smart," for clever.

"Nice man," "nice girl," etc.

"Fellow," except in its proper uses.

"Like," for as—"Read like she does."

Unripped for ripped.

"Different than."

A nominative case after a preposition "for him and I."

"Presume," for think (in its ordinary sense).

"Healthy food," for wholesome food.

"Get," and its tenses, improperly used instead of some other verb.

"Haven't hardly one."

"Terribly hungry."

## CHAPTER XVI.

### SUBJECTS FOR ADVANCED CLASSES.\*

1. Character Sketches from Real Life.
2. Literary Essays (Results of study of the English Classics).
3. Study of Howells's, Hale's, Cable's, Joel Chandler Harris's, Charles Egbert Craddock's styles in their best novels.
4. The Topography of Hale's stories ; of Craddock's.
5. Study of a Sonnet ; the sonnet ; sonnets of Wordsworth, etc.
6. The First Chapter of "Ben Hur."
7. Famous Rides (E. E. Hale's "In His Name" ; Browning's "From Ghent to Aix" ; "Sheridan's Ride," by T. B. Read ; "John Gilpin," by Cowper ; "Tam O'Shanter," by Burns ; "Don Fulano," in "John Brent," by Winthrop ; "Paul Revere's Ride," by Longfellow).
8. Wordsworth and Nature.
9. Keats's "Hyperion."
10. Robert Browning's "Childe Roland to the

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\* But few in this list are within the limits of High School work. They are given rather as suggestions for Teachers' work.

Dark Tower Came " (see Scott's "Bridal of Triermain").

11. Robert Browning's Songs.

12. Robert Browning's "An Epistle."

13. Matthew Arnold's "Obermann Once More."

14. Matthew Arnold's "Sohrab and Rustum."

15. Matthew Arnold's Sonnets.

16. Poetry as a teacher of "How to see" in Nature.

17. The Poet and the Nation (Lowell, Whittier, Emerson).

18. The Poet and "Practical" People.

19. Photographs—Hoffman's "Christ disputing with the Doctors"; "Ulysses discovering Achilles at the Court of Lycomedes"; Riviere's "Circe and the Friends of Ulysses"; Michael Angelo's "The Three Fates"; Riviere's "Daniel in the Lion's Den"; Gerome's "Napoleon and the Sphinx."

20. Theodore Winthrop.

21. Thoreau's "Excursion," "Maine Woods."

22. John Burroughs and Maurice Thompson.

23. Tennyson's Science ("Locksley Hall," "The Princess," etc).

24. American Lyrics (Holmes, Halleck, Drake, Longfellow, Emerson, Whittier, Julia Ward Howe).

25. Hawthorne's "The House of Seven Gables."

26. Dickensland and its People.
27. The *Phaedo* of Plato (Translation, Macmillan & Co. or Chas. Scribner's Sons).
28. Typical School-teachers of Fiction and Poetry (Goldsmith, Whittier, Irving, Shenstone, George Macdonald, Dickens, and Eggleston).
29. Distinguished School-teachers (Thomas Arnold, Froebel, Horace Mann, Agassiz, Guyot).
30. The Waldenses ("In His Name"—Hale).
31. The Poet's Insight.
32. Biographical Sketches (Abraham Lincoln, Thoreau, Burritt, La Place, Rafinèsque, Linnæus, Sumner, Dr. Arnold, Galileo, Kepler, Milton, De Candolle, Pascal, Humboldt).
33. Mount Tamalpais.
34. Study of a Shore Crab, of a Beetle (with pencil and microscope).
35. Natural History in the Poets.
36. "Hepzibah," in "The House of Seven Gables," by Hawthorne.
37. Keats's "Sonnet on Chapman's Homer."
38. The Elegy; Great Elegies.
39. The Supernatural in American Literature (Irving, Hawthorne, Poe, Whittier, Mather's History).
40. American Flower Poems ("The Rhodora," Emerson; "The Yellow Violet" and "The Fringed Gentian"—Bryant; "The Columbine"—Jones Very; "Rose Morals"—Sidney Lanier; "The Dandelion"—Lowell).



41. The People and the Few (Literary Tastes).
42. Sidney Lanier's Works.
43. "The Musician's Tales," in Longfellow's "Tales of a Wayside Inn." "The Jew's Tales," in the same.
44. The Birds, Trees, Flowers of the Poets (a search through familiar poets).
45. The Woods in Poetry (Bryant, Longfellow, Emerson).
46. The Woods in Stories (Hawthorne, Cooper, Mrs. Stowe).
47. The English of Tennyson's "Idyls of the King."
48. Lowell, the American Scholar's Poet.
49. The Translations of the Iliad (Chapman, Pope, Derby, Bryant, etc.).
50. "Coriolanus and Aufidius" (Shakespeare's "Coriolanus").
51. "Canace's Ring" (Chaucer's "Squire's Tale").
52. Gray and Keats as Showing the Influence of Milton.

## CHAPTER XVII.

### SUBJECTS FOR PUPILS OF VARIOUS AGES.

- 7 1. An Ant City (from observation).
- 7 2. A Basket of Apples (history from the blossom to the ripened fruit ; a story about).
- 7 3. A Boy's Adventure (real).
- 7 4. A Coil of Rope (see Longfellow's "The Rope Walk").
  - 5. A Cucumber Vine, and What Came of it.
  - 6. A Day at the River side (nearest stream).
- 7 7. A Wood and Coal Yard.
- 7 8. A Farm of My Own.
- 7 9. A Fence Corner (blackberry bushes, bird's nest, scoke, stump, moss, lichens, ground squirrel, field mouse, etc.).
- 10. A few Insects mentioned by the Poets— Butterflies, June Beetle (Gray's "Elegy"), Gray Fly (Milton's "Lycidas"), Bee, Ant, Mosquito (Bryant), etc.
- 11. A Great Flood.
- 12. A Grain of Wheat.
- 7 13. A Hornet's, or a Wasp's Nest, with Drawing.

14. A Hundred Years Old (man, house, hat, pitcher, coin, tea-pot, watch, etc.).

7 15. An Hour in a Country Railway Station.

16. An Ideal School-room.

17. A Jelly-fish in a Tumbler. A Sea Anemone.

7 18. Aladdin's Lamp—if I had it.

19. Aladdin's Unfinished Window.

7 20. A Loaf of Bread—all the work that goes to make it.

21. An Old First Reader (*a*) A Review ; (*b*) See Longfellow's "The Rope-walk," etc.

22. An Old Hedge and What I Saw There.

7 23. An Old Photograph Album.

24. An Old Blue Pitcher (see "Kéramos," by Longfellow).

25. An Original Fable. The Hen and the Canary Bird.

26. A Piece of Machinery, What it Does, How it Moves, How it Looks ; with drawings.

27. A Prehistoric Island.

7 28. A Ride in the Rain.

7 29. A Stormy Day Without, or Within.

7 30. A Study of the Cat. Of Cats.

31. A Stalk of Corn—root and all (see Sidney Lanier's poem "Corn").

32. A Shop of My Own.

7 33. At a Country Store.

7 34. At the Back Door.

35. A Voice From My Desk.

36. A Week's Journal—in vacation ; in term-time.

37. A Wild Garden (see Emerson's " My Garden ").

38. A Wren's, or Sparrow's, or Quail's Nest.

39. Back Windows.

40. Beetles of My Garden (Ground Beetles, Rose Weevil, " Lady Bird," Cucumber Beetle, June Beetle, Spring Beetle, Colorado Potato Beetle, Striped Potato Beetle, etc.).

41. Bird Life (Maurice Thompson's, John Burroughs's, and Thoreau's writings, Autobiography of Audubon ; but first, real bird life. Lowell's " My Garden Acquaintance ").

42. Bird Poems (Wordsworth, Keats, Shelley, Lanier's " Mocking Bird," Bryant, Robert Browning's " Home Thoughts From Abroad ").

43. Birds of My Acquaintance.

44. Book People of My Acquaintance.

45. Burrs. (See Gray's Botany, *Harper's Magazine*, Vol. LXIII., page 645 and ff.)

46. Cats of Story. (See " Bleak House," Whittington's Cat, " The White Cat," etc.)

47. Cedric, the Saxon. (See page 95.)

48. Comparisons. (See page 59.)

49. Curious Family Names (See City Directory); their origin.

50. Curious Seeds (Burdock, Thistle, and Salsify, " Beggar Burr," Burr Clover, Elm, Ash, Clematis, Maple, etc.).

51. Description of a Friend Whom I Like Very Much.

52. Dogs of Story. (See "Princess of Thule," "Hypatia," "Leatherstocking Tales," "Rab and His Friends," "The Talisman," "The Lady of the Lake," and Dr. John Brown's "Spare Hours.")

53. Dreams. (Shakespeare's "A Midsummer Night's Dream," "Richard III.," Campbell's "Last Man," Addison's "Vision of Mirza," Dimond's "The Sailor Boy's Dream," etc.)

> 54. Eyes of Animals. (With illustrations from life: goat, cat, horse, chicken, fish, owl, dog, sheep, frog, crayfish or crab, spider, dragon-fly, harmless snake, venomous snake, singing-bird, fly and butterfly.)

55. Fence Lichens and Mosses (Gray).

? 56. Fence Literature.

57. From the School-house Windows.

> 58. Glimpses From the Streets into Homes.

59. Good Health and How to Keep it.

60. Good Manners.

61. Grasses of the Roadside.

62. Hale's " $10 \times 1 = 10$ ." (Its Motto.)

63. How Insects Emigrate (Colorado Potato Beetle, Cabbage Butterfly, Wheat Midge, Codling Moth, Plexippus Butterfly, "Camberwell Beauty," Cockroach).

64. How Plants Emigrate (Jamestown Weed, Poa Annuua, apple-tree, elm, oak, etc.).

65. How Plants Sow Seeds (Gray).

66. Horses of History and Story. (See Alexander the Great, Caligula, "John Brent," by Winthrop, Hale's "In His Name," Browning's "How we carried the Good News from Ghent to Aix," Read's "Sheridan's Ride," Longfellow's "Bell of Atri," "Sigurd the Volsung," by Morris.)

67. If I could have met Mr. Longfellow—

68. Isaac of York. (See page 59.)

69. Jews of Fiction. (See "Ivanhoe," "Our Mutual Friend," Ware's "Zenobia," Eliot's "Daniel Deronda," Lessing's "Nathan the Wise.")

70. Johnny Appleseed (see Vol. XLIII., page 830, *Harper's Magazine*).

71. Mary's Little Garden.

72. Mending a torn Dress.

73. Misfortunes of a Helpless fine Lady.

74. Monday Morning at the Rush's.

75. Monday Morning at the Slack's.

76. Monday Morning at the Thrifty's.

77. Modes of Progression in Animals (Feet, wings, scales, fins, bristles (as in earthworms), serpentine curves (see Ruskin's "Deucalion," Vol. II.-1), flippers in seal, suckers of leech, "thousand-legs," stretching of amœba), with drawings.

78. Mrs. Robin's Picnic.

79. Mr. Slacktwist's Farm.

80. My Doll's Education.

81. My Favorite Books.

82. My Neighbor at School.

83. Natural History of the Horse, Sheep, Cat, Dog, and other domestic animals, from observation and reading.

84. Natural History of the Gray Squirrel, or any other wild animal or bird, from observation.

85. Native Nut-bearing Trees.

86. "Open Sesame" (see "Forty Thieves").

> 87. One of Karl's Wishes (that he could change himself into whatever he chose), and what came of it.

88. Plan for a Day's Work—at home; at school.

89. Plants that Climb and Creep.

90. Ponce de Leon's Fountain.

91. Pottery, illustrated by specimens.

92. "Portia."

93. Rat-Emigration.

94. "Rebecca, the Jewess."

95. Roads (Historic).

96. Sand Houses—sand bee, myrmelion, etc., spiders.

97. "Shylock."

98. Street Cries.

99. Study of a Toad in Our Garden.

7 100. The Boys Who Used to Sit at Our Desks.

7 101. The Boys Who Will Sit at Our Desks Ten Years from Now.

102. The Boy who always Forgot.

103. The Butterfly's Birthday (see page 43).

- 104. The Circle.
- 105. The Colors of the Ground.
- 106. The Crowning of Gardyn (see Hogg's "Queen's Wake," III., 5).
- 107. The Dragon Fly—Its History.
- 108. The Geography of our Town.
- 109. " " " Farm (with map).
- 110. The History of some Curious Words.
- 111. The House Beautiful.
- 112. The History of the Horse, in America.
- 113. The House of Cedric the Saxon.
- 114. Through a Cornfield.
- 115. The Lion in my Way.
- 116. The Pleasantest Day of my School Life.
- 117. The Shapes of Leaves (with illustrations. See Sir John Lubbock's "Leaves").
- 118. The Songs of the People.
- 119. The Square.
- 120. The Straight Line.
- 121. The Story of "Mary, Mary, Quite Contrary."
- 122. The Story of Sir Launfal.
- 123. The Story of a Pot of Jam.
- 124. The Sky (clouds and their shapes, color, height, etc.).
- 125. Ten Years from now in the Life of a Tree, of a Boy, of a Girl.
- 126. The Triangle.
- 127. The Treasures of the Hills (*a*) above ground; (*b*) beneath.



- 128. The Weeds in our Streets.
- 129. Under a Hedge.
- 130. Up in a Tree.
- 131. Water Notes (Rain drops on a roof, window-pane, etc., on pools, on leaves, on hard ground ; brook, cascades, waves, breakers, under ice).
- > 132. What I found under a stone ; under a log.
- 133. What They Did in the Ark.
- > 134. What I see from my Window.
- 135. Wamba, the Jester (see page 59).
- 136. Whisky and What it Does.
- 137. Why Idleness is a Disgrace.
- 138. Wood, what it is, etc.
- 139. Work and Working People.
- > 140. What a Flying Bird Can See.
- 141. You Ought.
- 142. You Ought Not.
- 143. Youth's Best Wisdom—Obedience.

## CHAPTER XVIII.

### SELECTIONS TO BE USED AS SUBJECTS AND SUGGESTIONS FOR COMPOSITIONS.

1.

A man he was of cheerful Yesterdays  
And confident To-morrows.

WILLIAM WORDSWORTH.

2.

And passing rich on forty pounds a year.

OLIVER GOLDSMITH.

3.

As is your sort of mind, so is your sort of search.

ROBERT BROWNING.

4.

A single raindrop prints the eocene  
While crowbars fail on lias.

BAYARD TAYLOR.

5.

A pastor such as Chaucer's verse portrays,  
Such as the heaven-taught skill of Herbert drew  
And tender Goldsmith crowned with deathless praise.

WILLIAM WORDSWORTH.

6.

And for my wisdom—glad to know  
Where the sweetest beech-nuts grow,  
And to track out the spicy root,

Or peel the musky core of the wild berry shoot ;  
And how the russet ground-bird bold  
With both slim feet at once will lightly rake the mould ;  
And why moon-shadows from the swaying limb  
Here are sharp and here are dim ;  
And how the ant his zigzag way can hold  
Through the grass that is a grove to him.

E. R. SILL.

7.

All natural forms conform more or less closely to geometrical ideals ; sufficiently near to suggest these ideals to men fitted to receive the suggestion.

THOMAS HILL.

8.

A single beech-tree grew  
Within this grove of firs ; and on the fork  
Of that one beech appeared a thrush's nest.

WILLIAM WORDSWORTH.

9.

Announced by all the trumpets of the sky,  
Arrives the snow ; and, driving o'er the fields,  
Seems nowhere to alight ; the whited air  
Hides hills and woods, the river and the heaven,  
And veils the farmhouse at the garden's end.  
The sled and traveler stopped, the courier's feet  
Delayed, all friends shut out, the housemates sit  
In a tumultuous privacy of storm.

R. W. EMERSON.

10.

Be not amazed at life ; 'tis still  
The mode of God with his elect,  
Their hopes exactly to fulfill  
In times and ways they least expect.

COVENTRY PATMORE.

11.

But tasks in hours of insight willed  
Can be through hours of gloom fulfilled.

MATTHEW ARNOLD.

12.

But the majestic river floated on  
Out of the mist and hum of that low land  
Into the frosty starlight.

MATTHEW ARNOLD.

13.

Entire affection hateth nicer hands.

EDMUND SPENSER.

14.

Fool ! All that is at all  
Lasts ever, past recall ;  
Earth changes, but thy soul and God stand sure :  
What entered into thee,  
*That* was, is, and shall be :  
Time's wheel runs back or stops ; Potter and clay endure.

ROBERT BROWNING.

15.

For praise too dearly loved or warmly sought  
Enfeebles all internal strength of thought ;  
For the weak soul within itself unblest  
Leans for all pleasure on another's breast.

OLIVER GOLDSMITH.

16.

Genius is a transcendent capacity for taking trouble.

THOMAS CARLYLE.

17.

Go put your creed into your deed,  
Nor speak with double tongue.

R. W. EMERSON.

18.

He that at twenty is not, at thirty knows not, and at forty  
has not, will never be, nor ever know, nor ever have.

*Italian Proverb.*

19.

Happy the man whose wish and care  
A few paternal acres bound,  
Content to breathe his native air  
In his own ground.

ALEXANDER POPE.

20.

In vain our pent wills fret,  
And would the world subdue ;  
Limits we did not set  
Condition all we do.

MATTHEW ARNOLD.

21.

In his cool hall, with haggard eyes,  
The Roman noble lay ;  
He drove abroad in furious guise,  
Along the Appian Way ;

He made a feast, drank fierce and fast,  
And crowned his hair with flowers,—  
No easier nor no quicker passed  
The impracticable hours.

MATTHEW ARNOLD.

22.

I want a steward, butler, cooks,  
A coachman, footman, grooms,  
A library of well-bound books,  
And picture-garnished rooms—  
Correggios, Magdalen, and Night,

The Matron of the Chair—  
Guido's fleet coursers in their flight,  
And Claudes, at least a pair.

O. W. HOLMES.

23.

In a drear-nighted December,  
Too happy, happy Tree,  
Thy branches ne'er remember  
Their green felicity;  
The north cannot undo them  
With a sleety whistle through them,  
Nor frozen thawings glue them  
From budding at the prime.

JOHN KEATS.

24.

Johnnie Carnegie lais heer,  
Descendit of Adam and Eve,  
Gif ony con ging hieher  
I'se willing give him leve.

*Old Epitaph.*

25.

Life is a game the soul can play  
With fewer pieces than men say.

E. R. SILL.

26.

Look up and not down,  
Look forward and not back,  
Look out and not in,  
Lend a hand.

E. E. HALE.

27.

Men may rise on stepping-stones  
Of their dead selves to higher things.

ALFRED TENNYSON.

28.

My strength is as the strength of ten  
Because my heart is pure.

ALFRED TENNYSON.

29.

No stir of air was there,  
Not so much life as on a summer's day  
Robs not one light seed from the feathered grass,  
But where the dead leaf fell there did it rest.

JOHN KEATS.

30.

Now who shall arbitrate?  
Ten men love what I hate,  
Shun what I follow, slight what I receive;  
Ten, who in ears and eyes  
Match me; we all surmise,  
They this thing, and I that; whom shall my soul believe?

ROBERT BROWNING.

31.

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.

WILLIAM WORDSWORTH.

32.

One lesson, shepherd, let us two divide,  
Taught both by what she [Nature] shows and what con-  
ceals—  
Never to blend our pleasure or our pride  
With sorrow of the meanest thing that feels.

WILLIAM WORDSWORTH.

33.

Obedience is our universal duty and destiny; wherein

whoso will not bend must break ; too early and too thoroughly we cannot be trained to know that Would, in this world of ours, is as a mere zero to Should, and for most part as the smallest fractions even to Shall.

THOMAS CARLYLE.

34.

Observation alone can lead to nothing without insight—without that clearness of inward vision which sees more than the outward fact, sees the divine ideal which the fact partially embodies.

THOMAS HILL.

35.

People will not be better than the books they read.

BISHOP POTTER.

36.

Plain living and high thinking are no more.

WILLIAM WORDSWORTH.

37.

Perhaps a man's character is like a tree and his reputation is like its shadow ; the shadow is what we think of it ; the tree is the real thing.

ABRAHAM LINCOLN.

38.

Quoth a young Sadducee :

“ Reader of many rolls,

Is it so certain we

Have, as they tell us, souls ” ?

“ Son, there is no reply ! ”

The Rabbi bit his beard :

“ Certain, a soul have I—

*We* may have none,” he sneer'd.

ROBERT BROWNING.



39.

Speeding Saturn cannot halt ;  
Linger,—thou shalt rue the fault.

R. W. EMERSON.

40.

See how from far upon the eastern road,  
The star-led wizards haste with odours sweet.

JOHN MILTON.

41.

This day we live in iss better than any day that wass before,  
or iss to come, bekass it iss here and we are alive.

WILLIAM BLACK.

42.

The hand that rounded Peter's dome  
And groined the aisles of Christian Rome,  
Wrought in a sad sincerity.

R. W. EMERSON.

43.

The mind, that ocean where each kind  
Does straight its own resemblance find ;  
Yet it creates, transcending these,  
Far other worlds and other seas.

ANDREW MARVELL.

44.

To measure life learn thou betimes, and know  
Toward solid good what leads the nearest way ;  
For other things mild Heaven a time ordains,  
And disapproves that care, though wise in show,  
That with superfluous burdens loads the day,  
And when God sends a cheerful hour, refrains.

JOHN MILTON.

45.

Who, grown familiar with the sky, will grope  
Henceforward among groundlings ?

ROBERT BROWNING.

46.

Wrong ever builds on quicksands, but the right  
To the firm center lays its moveless base.

J. R. LOWELL.

## CHAPTER XIX.

### SHORT POEMS TO BE USED IN EXERCISES OF THE VARIETIES ILLUSTRATED IN THE LESSONS OF PART I.

#### I.—ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase !)  
Awoke one night from a deep dream of peace.  
And saw within the moonlight in his room,  
Making it rich and like a lily in bloom,  
An angel writing in a book of gold :  
Exceeding peace had made Ben Adhem bold,  
And to the presence in the room he said,  
“What writest thou?” The vision raised its head  
And, with a look made of all sweet accord,  
Answered, “The names of those who love the Lord.”  
“And is mine one?” said Abou. “Nay, not so,”  
Replied the angel. Abou spoke more low,  
But cheerily still ; and said, “I pray thee, then,  
Write me as one that loves his fellow-men.”  
The angel wrote, and vanished ; the next night  
It came again with a great wakening light  
And showed the names whom love of God had blest,—  
And lo, Ben Adhem’s name led all the rest.

LEIGH HUNT.

#### II.—THE MIDGES DANCE ABOON THE BURN.

The midges dance aboon the burn ;  
The dew’s begin to fa’ ;

The pairtricks down the rushy holm  
Set up their e'ening ca'.  
Now loud and clear the blackbird's sang  
Rings through the briery shaw,  
While flitting gay the swallows play  
Around the castle wa'.

Beneath the golden gloamin' sky  
The mavis mends her lay ;  
The redbreast pours his sweetest strains,  
To charm the ling'ring day ;  
While weary yaldrins seem to wail  
Their little nestlings torn,  
The merry wren, frae den to den,  
Gaes jinking through the thorn.

The roses fauld their silken leaves,  
The foxglove shuts its bell ;  
The honeysuckle and the birk  
Spread fragrance through the dell.  
Let others crowd the giddy court  
Of mirth and revelry,  
The simple joys that Nature yields  
Are dearer far to me.

ROBERT TANNAHILL.

III.—A WISH.

Mine be a cot beside the hill ;  
A bee-hive's hum shall soothe my ear ;  
A willowy brook that turns a mill,  
With many a fall shall linger near.

The swallow, oft, beneath my thatch  
Shall twitter from her clay-built nest ;

Oft shall the pilgrim lift the latch,  
And share my meal, a welcome guest.

Around my ivied porch shall spring  
Each fragrant flower that drinks the dew;  
And Lucy, at her wheel, shall sing  
In russet gown and apron blue.

The village church among the trees,  
Where first our marriage-vows were given,  
With merry peals shall swell the breeze,  
And point with taper spire to heaven.

SAMUEL ROGERS.

IV.—THE BIRD.

Hither thou com'st. The busy wind all night  
Blew through thy lodging, where thy own warm wing  
Thy pillow was. Many a sullen storm,  
For which coarse man seems much the fitter born,  
Rained on thy bed  
And harmless head;

And now, as fresh and cheerful as the light,  
Thy little heart in early hymns doth sing  
Unto that Providence whose unseen arm  
Curbed them, and clothed thee well and warm.  
All things that be praise Him; and had  
Their lesson taught them when first made.

HENRY VAUGHAN.

V.—THE LOST LOVE.

She dwelt among the untrodden ways  
Beside the springs of Dove;  
A maid whom there were none to praise  
And very few to love.

A violet by a mossy stone  
 Half-hidden from the eye!  
 Fair as a star, when only one  
 Is shining in the sky.

She lived unknown, and few could know  
 When Lucy ceased to be;  
 But she is in her grave, and O!  
 The difference to me!

WILLIAM WORDSWORTH.

#### VI.—OZYMANDIAS OF EGYPT.

I met a traveller from an antique land  
 Who said : Two vast and trunkless legs of stone  
 Stand in the desert. Near them on the sand  
 Half sunk, a shattered visage lies, whose frown  
 And wrinkled lip and sneer of cold command  
 Tell that its sculptor well those passions read  
 Which yet survive, stamp'd on those lifeless things,  
 The hand that mock'd them and the heart that fed;  
 And on the pedestal these words appear :  
 " My name is Ozymandias, king of kings;  
 Look on my works, ye Mighty, and despair !"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare,  
 The lone and level sands stretch far away.

P. B. SHELLEY.

#### VII.—THE GUITAR.

\* \* \* \* \*

The artist who this viol wrought  
 To echo all harmonious thought  
 Felled a tree, while on the steep

The woods were in their winter sleep,  
Rocked in that repose divine  
On the wind-swept Appenine ;  
And dreaming, some of autumn past,  
And some of spring approaching fast,  
And some of April buds and showers,  
And some of songs in July bowers,  
And all of love ; and so this tree—  
O that such our death may be !—  
Died in sleep, and felt no pain,  
To live in happier form again :  
From which, beneath Heaven's fairest star,  
The artist wrought this loved Guitar ;  
And taught it justly to reply  
To all who question skillfully  
In language gentle as thine own ;  
Whispering in enamoured tone  
Sweet oracles of woods and dells,  
And summer winds in sylvan cells ;  
For it had learned all harmonies  
Of the plains and of the skies,  
Of the forests and the mountains,  
And the many-voicèd fountains ;  
The clearest echoes of the hills,  
The softest notes of falling rills,  
The melodies of birds and bees,  
The murmuring of summer seas,  
And pattering rain, and breathing dew,  
And airs of evening ; and it knew  
That seldom-heard mysterious sound  
Which, driven on its diurnal round,  
As it floats through boundless day,  
Our world enkindles on its way :

All this it knows, but will not tell  
To those who cannot question well

The spirit that inhabits it ;  
 It talks according to the wit  
 Of its companions ; and no more  
 Is heard than has been felt before  
 By those who tempt it to betray  
 These secrets of an elder day.  
 But, sweetly as its answers will  
 Flatter hands of perfect skill,  
 It keeps its highest, holiest tone  
 For one beloved Friend alone.

P. B. SHELLEY.

VIII.—THE WIDOW BIRD.

A widow bird sate mourning for her Love  
 Upon a wintry bough ;  
 The frozen wind crept on above,  
 The freezing stream below.

There was no leaf upon the forest bare,  
 No flower upon the ground,  
 And little motion in the air,  
 Except the mill-wheel's sound.

P. B. SHELLEY.

IX.—FROM "THE REALM OF FANCY."

. . . . Thou shalt hear  
 Distant harvest carols clear ;  
 Rustle of the reaped corn ;  
 Sweet birds antheming the morn :  
 And in the same moment—hark !  
 'Tis the early April lark,  
 Or the rooks, with busy caw,  
 Foraging for sticks and straw.



Thou shalt, at one glance, behold  
The daisy and the marigold ;  
White-plumed lilies and the first  
Hedge-grown primrose that hath burst ;  
Shaded hyacinth, alway  
Sapphire queen of the mid-May ;  
And every leaf, and every flower,  
Pearlèd with the self-same shower.  
Thou shalt see the field-mouse peep  
Meagre from his cellèd sleep ;  
And the snake all winter-thin  
Cast on sunny bank its skin ;  
Freckled nest eggs thou shalt see  
Hatching in the hawthorn tree,  
When the hen-bird's wing doth rest  
Quiet on her mossy nest ;  
Then the hurry and alarm,  
When the bee-hive casts its swarm ;  
Acorns ripe down-pattering  
While the autumn breezes sing.

JOHN KEATS.

X.—THE QUIET LIFE.

Happy the man, whose wish and care  
A few paternal acres bound,  
Content to breathe his native air  
In his own ground.

Whose herds with milk, whose fields with bread,  
Whose flocks supply him with attire ;  
Whose trees in summer yield him shade,  
In winter, fire.

Blest, who can unconcern'dly find  
Hours, days, and years slide soft away

In health of body, peace of mind,  
     Quiet by day,

Sound sleep by night ; study and ease  
     Together mix'd ; sweet recreation,  
 And innocence, which most does please  
     With meditation.

Thus let me live, unseen, unknown ;  
     Thus unlamented let me die ;  
 Steal from the world, and not a stone  
     Tell where I lie.

ALEXANDER POPE.

XI.—THE NOBLE NATURE.

It is not growing like a tree  
     In bulk, doth make Man better be ;  
 Or standing long an oak, three hundred year,  
     To fall a log at last, dry, bald, and sere :  
     A lily of a day  
     Is fairer far in May,  
 Although it fall and die that night—  
     It was the plant and flower of Light.  
 In small proportions we just beauties see ;  
     And in short measures life may perfect be.

BEN JONSON.

XII.—THE LESSONS OF NATURE.

Of this fair volume which we World do name  
     If we the sheets and leaves could turn with care,  
 Of him who it corrects, and did it frame,  
     We clear might read the art and wisdom rare.

Find out his power which wildest powers doth tame,  
His providence extending everywhere,  
His justice which proud rebels doth not spare,  
In every page, no period of the same.

But silly we, like foolish children, rest  
Well pleased with colour'd vellum, leaves of gold,  
Fair dangling ribbands, leaving what is best,  
On the great writer's sense ne'er taking hold ;

Or if by chance we stay our minds on aught,  
It is some picture on the margin wrought.

WILLIAM DRUMMOND.

XIII.—THE REVERIE OF POOR SUSAN.

At the corner of Wood Street, when daylight appears,  
Hangs a Thrush that sings loud, it has sung for three years :  
Poor Susan has pass'd by the spot, and has heard  
In the silence of morning the song of the bird.

'Tis a note of enchantment ; what ails her ? She sees  
A mountain ascending, a vision of trees ;  
Bright volumes of vapour through Lothbury glide,  
And a river flows on through the vale of Cheapside.

Green pastures she views in the midst of the dale  
Down which she so often has tripp'd with her pail ;  
And a single small cottage, a nest like a dove's,  
The one only dwelling on earth that she loves.

She looks, and her heart is in heaven ; but they fade,  
The mist and the river, the hill and the shade ;  
The stream will not flow and the hill will not rise,  
And the colors have all passed away from her eyes !

WILLIAM WORDSWORTH.

## XIV.—A STRIP OF BLUE.

I do not own an inch of land,  
 But all I see is mine,—  
 The orchard and the mowing-fields,  
 The lawns and gardens fine.  
 The winds my tax-collectors are,  
 They bring me tithes divine,—  
 Wild scents and subtle essences  
 A tribute rare and free.  
 And more magnificent than all,  
 My window keeps for me  
 A glimpse of the immensity,—  
 A little strip of sea.

\*       \*       \*       \*

Here sit I, as a little child :  
 The threshold of God's door  
 Is that clear band of chrysoprase ;  
 Now the vast temple floor.  
 The blinding glory of the dome  
 I bow my head before :  
 The universe, O God, is home  
 In height or depth, to me ;  
 Set here upon thy footstool green,  
 Content am I to be ;  
 Glad, when is opened to my need  
 Some sea-like glimpse of thee.

LUCY LARCOM.

## XV.—UNDER THE GREENWOOD TREE.

Under the greenwood tree  
 Who loves to lie with me,  
 And tune his merry note  
 Unto the sweet bird's throat—

Come hither, come hither, come hither !

Here shall he see

No enemy

But winter and rough weather.

Who doth ambition shun

And loves to live i' the sun,

Seeking the food he eats

And pleased with what he gets—

Come hither, come hither, come hither !

Here shall he see

No enemy

But winter and rough weather.

WILLIAM SHAKESPEARE.

XVI.—THE AZIOLA.

“ Do you hear the Aziola cry ?

Methinks she must be' nigh ”—

Said Mary as we sate

In dusk, ere the stars were lit, or candles brought ;

And I, who thought

This Aziola was some tedious woman,

Asked, “ Who is Aziola ? ” How elate

I felt to know that it was nothing human,

No mockery of myself to fear and hate !

And Mary saw my soul

And laughed and said, “ Disquiet yourself not,

'Tis nothing but a little downy owl.”

Sad Aziola ! many an eventide

Thy music I had heard

By wood and stream, meadow and mountain side,

And field and marshes wide—

Such as nor voice, nor lute, nor wind, nor bird,

The soul ever stirred :  
Unlike and far sweeter than they all :  
Sad Aziola ! from that moment, I  
Loved thee and thy sad cry.

P. B. SHELLEY.

XVII.—THE FOUNTAIN.

*A Conversation.*

We talked with open heart, and tongue  
Affectionate and true,  
A pair of friends, though I was young,  
And Matthew seventy-two.

We lay beneath a spreading oak,  
Beside a mossy seat ;  
And from the turf a fountain broke  
And gurgled at our feet.

“ Now, Matthew ! ” said I, “ let us match  
This water’s pleasant tune  
With some old border song, or catch  
That suits a summer’s noon.

“ Or of the church-clock and the chimes  
Sing here beneath the shade  
That half-mad thing of witty rhymes  
Which you last April made ! ”

In silence Matthew lay, and eyed  
The spring beneath the tree ;  
And thus the dear old man replied,  
The gray-haired man of glee :

“ No check, no stay, this streamlet fears,  
How merrily it goes !

'Twill murmur on a thousand years  
And flow as now it flows.

" And here, on this delightful day  
I cannot choose but think  
How oft, a vigorous man, I lay  
Beside this fountain's brink.

" My eyes are dim with childish tears,  
My heart is idly stirred,  
For the same sound is in my ears  
That in those days I heard.

" Thus fares it still in our decay ;  
And yet the wiser mind  
Mourns less for what Age takes away,  
Than what it leaves behind.

" The blackbird amid leafy tree—  
The lark above the hill  
Let loose their carols when they please,  
Are quiet when they will.

" With Nature never do they wage  
A foolish strife ; they see  
A happy youth, and their old age  
Is beautiful and free.

" But we are pressed by heavy laws ;  
And often, glad no more,  
We wear a face of joy, because  
We have been glad of yore.

" If there be one who need bemoan  
His kindred laid in earth,  
The household hearts that were his own,  
It is the man of mirth.

“ My days, my friend, are almost gone,  
My life has been approved,  
And many love me ; but by none  
Am I enough beloved.”

“ Now both himself and me he wrongs,  
The man who thus complains !  
I live and sing my idle songs  
Upon these happy plains :

“ And Matthew, for thy children dead  
I'll be a son to thee !”  
At this he grasped my hand and said,  
“ Alas ! that cannot be.”

We rose up from the fountain-side ;  
And down the smooth descent  
Of the green sheep-track did we glide ;  
And through the wood we went ;

And ere we came to Leonard's Rock  
He sang those witty rhymes  
About the crazy old church clock,  
And the bewildered chimes.

WILLIAM WORDSWORTH.

THE END.



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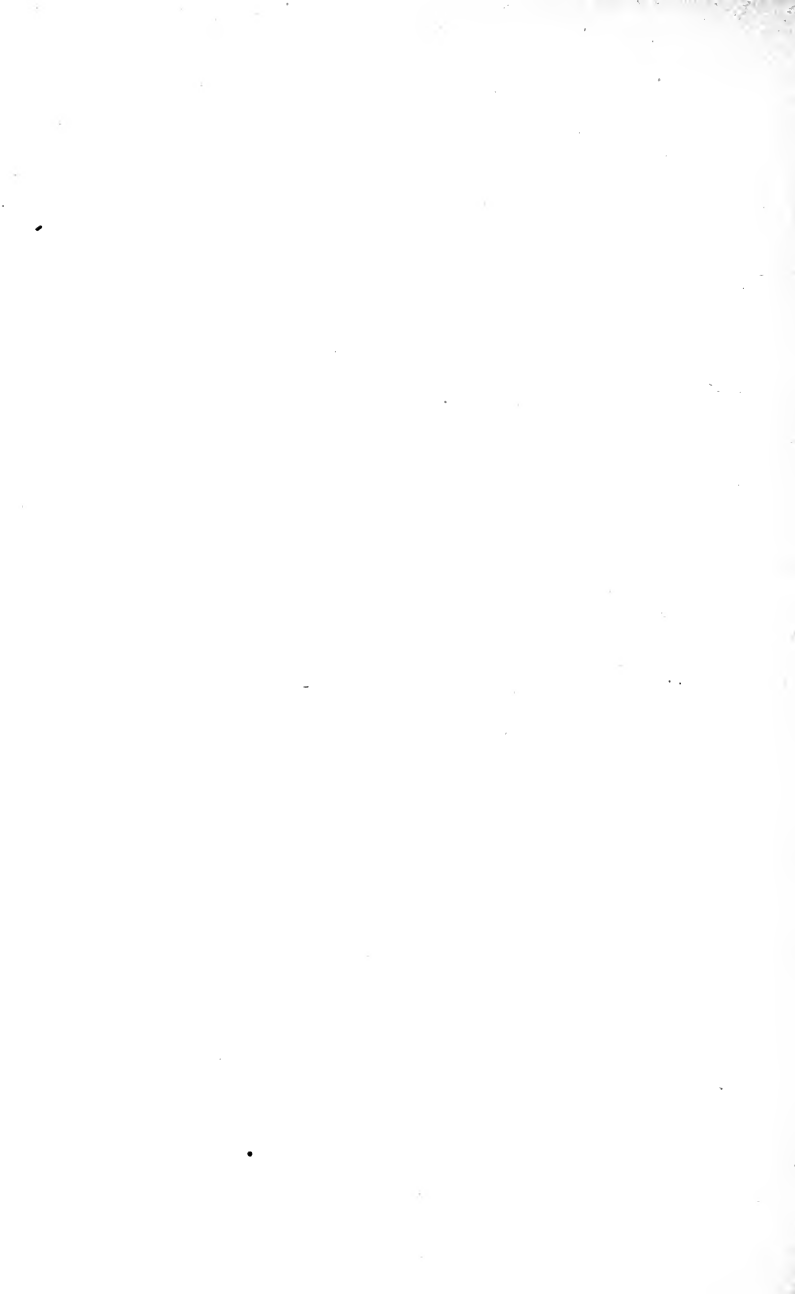
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